

IN REVERENCE:  
A PLAN FOR THE PRESERVATION OF TOLOMATO CEMETERY,  
ST. AUGUSTINE, FLORIDA

A Thesis  
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by  
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## ABSTRACT

Tolomato Cemetery is the oldest-extant burial ground in St. Augustine, Florida. Founded in the era of church graveyards on the site of a Franciscan mission, Tolomato remained an active burial ground for the small, predominantly Catholic community through the end of the nineteenth century. Today, Tolomato Cemetery presents a complex set of material conservation problems and management issues that stem from more than a century of neglect and disrepair that is further complicated by a general lack of public involvement and interpretation of the cemetery's historical significance to the public in recent years. This thesis is an exploration of how this cemetery developed and what can be done to preserve and interpret it as an important cultural resource to St. Augustine. It includes a developmental history of the historic landscape and a survey of existing conditions. This thesis also addresses the curatorial management of the cemetery as an historic landscape by reviewing the four standards for the treatment of historic properties in the context of this site and providing recommendations for a site-specific treatment philosophy. The establishment of a non-profit to be directed by residents that will oversee interpretive activities and public awareness is also proposed to improve and encourage public involvement in the care and management of this historic resource.

## BIOGRAPHICAL SKETCH

Matthew Kear was raised in Gainesville, Florida. Since childhood, he found his greatest interests to be music, the performing arts, and history. It was the latter that led him to the fields of anthropology and classical studies, earning degrees in each at Santa Fe College in 2003 and the University of Florida in 2005, before being accepted into the historic preservation planning graduate program at Cornell in 2007. This thesis is a testament to Matthew's long-standing admiration for St. Augustine's heritage. Despite their fondness of Ithaca and upstate New York, Matthew and his wife, Alison, are hoping to return to the sunny southeast, to which they are more accustomed. Matthew looks forward to working in the public realm of heritage tourism, public education and outreach, and the preservation and management of heritage sites and landscapes.



For Alison... I love you *Flibersdiem*.

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## PREFACE

The preservation of historic burial grounds presents one of the more complex issues in the field of historic landscape preservation. These sites once represented an integral institution in American culture; they were the physical manifestation of our sentiments towards death and commemoration. In general, this is no longer the case (with regard to historic burial grounds). The growth of the funeral industry in the past century, which has been both a driving force and a reflection of this distancing from the experiences of death and commemoration, has resulted in a palpable distaste for the entire institution; it is something our entire society would rather not “deal with”. The burial grounds of centuries past, the dark and crowded church graveyard, the rolling hills and picturesque landscapes of the rural cemetery, and the rich Victorian ornament of the nineteenth century, have all become casualties of an evolving perspective; they are equated with the sanitary and homogenized memorial parks and mausolea of today. They also become breeding grounds of superstition, providing little more than legends to communities that have forgotten what they once stood for in a time that has only recently past. Once located in the heart of communities, cemeteries have since been placed on the distant outskirts of towns and cities, where they remain out of sight and out of mind. Like the institution, burial grounds have been forced to the periphery of our lives. These often remarkable historic landscapes have become a casualty of our social inequities. Today, preservationists face a difficult quandry: how do we preserve sites that are no longer valued and are even avoided?

This thesis is an attempt to explore that question in the case of Tolomato Cemetery. Tolomato Cemetery was founded in 1777 on the site of a Franciscan mission located on the outskirts of the Spanish presidio of St. Augustine. In the centuries that followed, the town grew up around it. But after the cemetery was closed



in the 1880s, it fell into a period of decline that resulted in the loss of countless grave markers and a wide range of material conservation issues for those that remained.

Despite Tolomato's generally-acknowledged historical significance it has been cared for only as a common, contemporary cemetery. A series of attempts to beautify the site in the late twentieth century were the products of a basic misunderstanding of both the significance and the sensitive nature a historic landscape and historic structures. However misguided, these renovations reflected an active public interest in the care of the old cemetery, something that has faltered since the site was closed to the public in the 1990s. Today the cemetery is generally misinterpreted by visitors, maintained as a modern landscape and not as the sensitive historic landscape that it is, and has become disconnected from its potential constituents.

The goal of this thesis is to produce a cohesive vision for the care of Tolomato cemetery as an historic landscape that reflects the specific needs of the site and incorporates the local community as a driving source in its preservation. To achieve this, I present the history of the cemetery and the existing conditions of the site to identify significant features, assess the conditions of the landscape, and use this information to determine an appropriate approach to both the treatment of the historic landscape and the management of the resource.

The first chapter reviews the history of Tolomato Cemetery from the earliest known-use of the site as a Franciscan mission in the 1720s to the present day (2008). It begins with a quick overview of the history of St. Augustine to provide local context for the events that impacted the development of the cemetery. The chief goal of this chapter is to explain how the cemetery grew and developed over time in order to understand the existing conditions. A wide range of literature was consulted (both

primary and secondary sources), historical photographs, and interviews with several individuals with connections to the cemetery in the past few decades.

The second chapter is a survey of existing conditions, based on a site inventory completed over the summer of 2008. The inventory consisted of a site map, photo survey, marker transcriptions and documentation, and a tree survey. Site features are divided into general categories; each category is discussed in terms of its historical development and present condition. Each section includes a discussion of current conservation issues.

The third chapter is an introduction to the *Secretary of the Interior's Standards for the Treatment of Historic Properties*. Each treatment alternative is discussed within the context of this cemetery. In addition to suggesting specific treatments, this chapter includes a series of recommended projects and a discussion on practicing prudence when caring for historic landscapes.

The fourth chapter discusses how the absence of public involvement in the care of the cemetery and the lack of an interpretive program have led to a general depreciation of meaning and significance of the site for the public. This chapter proposes a coalition between local residents and representatives of the Cathedral Basilica of St. Augustine (Tolomato's caretaker) devoted to the curatorial management of the cemetery. Chapter four also discusses why it is important to embrace more inclusive interpretations of heritage in order to combat the loss of meaning that has resulted from the lack of interpretation on a wider scale.

The final chapter opens with the significance of cemetery and landscape preservation to the evolving understanding of historic preservation. Chapter five also provides a projection for the future of the cemetery on its current path, based on what

the lessons of the past century since its closing. The thesis concludes with a brief discussion of areas for further work and research on Tolomato Cemetery.

This thesis is a very site-specific exploration of the obstacles that impede the preservation of historic burial grounds. In the case of Tolomato Cemetery, there is a combination of issues that stem from a limited understanding of preservation methods and maintenance practices that are appropriate for historic landscapes, and the lack of interpretation about the cemetery to the public. The caretakers of this cemetery are not only faced with the challenge of caring for a fragile historic resource, they are also faced with generating interest and support in their efforts to maintain it. While other historic cemeteries across the country (and in St. Augustine as well) suffer from devastating neglect and disinterest described at the opening of this preface, Tolomato is still appreciated by most that pass its gates simply for the romantic, almost old-world atmosphere that exists within. But there are physical and social barriers that prevent them from becoming better acquainted with the site and developing the personal relationship that endears people to these places of heritage. The goal of this thesis is to acquaint the caretakers and any potential supporters with the history and significance of Tolomato Cemetery and to offer suggestions for providing sustainable care for the site; both as a complex historic landscape and an important part of St. Augustine's heritage, which has been consistently overlooked.

## **Chapter 1 History, Background & Context**

### **1.1 An Introduction**

The site of Tolomato Cemetery has endured more than two centuries of use and neglect, witnessing first-hand the growth and evolution of St. Augustine from its roots as a small, Spanish presidio on the outskirts of the North American frontier to the annexation of the city and the remaining Florida territory into the Union as a state in 1845. During that time the site of the cemetery, along with the city, has changed hands four times. With each change the old city has accrued another stratum of cultural diversity, which is reflected in her oldest-remaining burial ground. After Tolomato Cemetery was closed at the end of the nineteenth century, the site underwent a series of changes, most significantly by the hand of nature and an uninhibited course of decay.

This chapter will introduce the history of Tolomato Cemetery providing context for the surrounding community and insight into its relation to this historic landscape. The chapter has been subdivided into two sections: a brief overview of the history of St. Augustine within its four generally accepted historical periods and the history of the cemetery from the earliest-known use of the site through the present day.

### **1.2 An Historical Overview for St. Augustine**

For more than two-hundred sixty years St. Augustine was a strategic center for each of the three dominant occupying nations of Florida. When the old presidio lost this function in the legislative organization of the territory and state during the 1830s and 1840s, St. Augustine began a transformation into a resort community. In many ways, St. Augustine is in its latest stage of this transformation as a tourist center today. Where the quaint and picturesque qualities of St. Augustine were once the staple

elements of the tourist economy in the nineteenth century, educational benefit and historical significance are marketed today. Under the administration of Spain, Britain, and the United States, St. Augustine has witnessed and played an active role in the growth and development of this country.

#### *Historical Periods of St. Augustine*

- First Spanish Period, 1565 – 1763
- British Period, 1763 – 1784
- Second Spanish Period, 1784 – 1821
- U.S. Period, 1821 – Present

#### *First Spanish Period, 1565 – 1763*

The presidio of St. Augustine was founded in 1565 by Don Pedro Menendez de Aviles.<sup>1</sup> It is the earliest permanent settlement by Europeans in what would become the United States. Principally a military garrison, the site was chosen for its strategic position along Spanish sea routes (Figure 1.1).<sup>2</sup> St. Augustine maintained this defensive position along the Florida Coast after expelling the French settlement Fort Caroline from present northeast Florida. St. Augustine was a planned community, laid out in accordance with the Spanish *Laws of the Indies* (codified in 1573).<sup>3</sup> The city would become the strategic center of Spanish Florida and an extensive Franciscan mission system spanning throughout the vast territory.

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<sup>1</sup> Amy Bushnell. “The Noble and Loyal City, 1565-1668” in *Oldest City* Ed. Jean Parker-Waterbury (St. Augustine: St. Augustine Historical Society, 1983), 28-29

<sup>2</sup> John Reps. *Town Planning in Frontier America* (Columbia: University of Missouri Press, 1980), 31

<sup>3</sup> Warren Boeschstein. *Historic American Towns along the Atlantic Coast* (Baltimore: John Hopkins University Press, 1999), 262

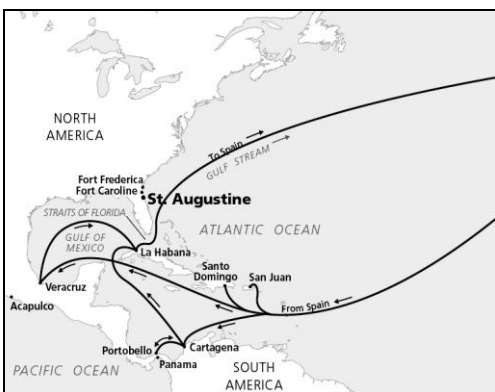


Figure 1.1 Spanish shipping routes (National Park Service).<sup>4</sup>

Plagued by incessant incursions from the expanding British colonies to the north, the presidio and the Florida province was ceded to Britain in 1763 in return for the key port of Havana, which was captured during the French and Indian War.<sup>5</sup>

#### *British Period, 1763 – 1784*

Due to the sheer size of Spanish Florida, the British divided the territory into East and West Florida; St. Augustine was the capital of the former and Pensacola the latter. St. Augustine also underwent a series of renovations to rehabilitate the properties of the Spanish presidio for British use; this included properties seized from the Catholic Church after the transfer.

Britain expanded the plantation economy of her southern colonies into the *Floridas* and St. Augustine became a place of indulgence under the governorship of James Grant.<sup>6</sup> His successor, Patrick Tonyn, faced the dissolution of royal authority over the colonies to the north and the constant threat of incursion during the American

<sup>4</sup> National Park Service, Castillo de San Marcos National Monument, Harper's Ferry Centery Map Website, "Spain's New World Sea Routes" (<http://www.nps.gov/carto/PDF/CASAmapp1.pdf>, visited 04/07/2009)

<sup>5</sup> Jean Parker Waterbury (also ed.). "The Castillo Years, 1668-1763" in *Oldest City* (St. Augustine: St. Augustine Historical Society, 1983), 87-88

<sup>6</sup> Daniel Schafer. "...not so gay a town in America as this..." in *Oldest City* Ed. Jean Parker-Waterbury (St. Augustine: St. Augustine Historical Society, 1983), 101-103

Revolution.<sup>7</sup> During the course of the war, Spain captured Pensacola and seized British West Florida.<sup>8</sup> After the war, Spain was recognized in the *Treaty of Paris* for their contribution and the *Floridas* were returned to the Spanish Crown in 1784.<sup>9</sup>

#### *Second Spanish Period, 1784 – 1821*

During the second Spanish occupation, St. Augustine suffered a period of economic hardship resulting from conflicts in Europe and the Americas, particularly with the fledgling United States to the north. During and after the War of 1812, American forces pressed their way into Florida, devastating the interior (as the British had done a century earlier), capturing Pensacola, and threatening St. Augustine with invasion.<sup>10</sup> Though the fight never reached the walls of St. Augustine, Spain recognized the futility of trying to retain the *Floridas* any longer and ceded the territory to the United States by treaty in 1819 (transferring ownership by 1821).<sup>11</sup>

#### *American Period, 1821 - Present*

The United States retained the provinces East and West Florida separately until 1845, when the territories were combined to form the State of Florida.<sup>12</sup> Tallahassee became the governmental center and Jacksonville the transportation center, retiring St. Augustine from service after more than two centuries as the logistical center for the territory.<sup>13</sup>

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<sup>7</sup> Schafer (1983), 112-117

<sup>8</sup> Schafer (1983), 119 and Michael Gannon. *Cross in the Sand* (Gainesville: University Press of Florida, 1965), 90

<sup>9</sup> Gannon (1965), 91

<sup>10</sup> Gannon (1965), 115-116

<sup>11</sup> Gannon (1965), 117-119

<sup>12</sup> George Buker. "The Americanization of St. Augustine, 1821-1865" in *Oldest City* Ed. Jean Parker-Waterbury (St. Augustine: St. Augustine Historical Society, 1983), 172

<sup>13</sup> Buker (1983), 175

St. Augustine captured the interests of Americans, who came to see the Spanish architecture and unique local culture of the eclectic community. The sunny and temperate coastal climate quickly earned the small city a reputation as a health resort, despite periodic epidemics. St. Augustine was an instant attraction for many, which was the very potential that Flagler recognized in the 1880s.

Henry Morrison Flagler (co-founder of Standard Oil) brought to St. Augustine a vision of a more prosperous future.<sup>14</sup> The oil magnate saw an opportunity to mold this sleepy community into a rich and vibrant resort for the entertainment of the wealthy and the benefit of local industry. Flagler succeeded in acquiring massive tracts of undeveloped land in St. Augustine, which he proceeded to develop as an extension of the historic city.<sup>15</sup> He went on to build three grand hotels: The Ponce de Leon (would become Flagler College), the Alcazar (presently the Lightner Museum), and the Cordova (known today the Casa Monica Hotel).<sup>16</sup> Despite Flagler's successes, it was only after his departure and death that the small community really began to grow "toward urban maturity" as he envisioned, around the onset of the First World War.<sup>17</sup>

During the Great Depression there was a shift in the tourism industry away from the extended stays of the exorbitantly wealthy towards the short visits by residents of neighboring communities that characterizes the industry today.<sup>18</sup> The depression was also followed by an interest in the restoration of St. Augustine's historic structures. Though it was effectively snuffed-out by the onset of World War II, interest would return by the late 1950s.<sup>19</sup>

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<sup>14</sup> Thomas Graham. "Henry Flagler's St. Augustine" *El Escribano* V. 40 (2003), 1

<sup>15</sup> Graham (2003), 6

<sup>16</sup> Buker (1983), 195

<sup>17</sup> Robert N. Dow, Jr. "Yesterday and the Day Before, 1913 to the Present" in *Oldest City* Ed. Jean Parker-Waterbury (St. Augustine: St. Augustine Historical Society, 1983), 225-226

<sup>18</sup> Dow (1983), 230

<sup>19</sup> Dow (1983), 233



Ever since, there has been an interest among many of St. Augustine's residents to preserve and often restore the historic fabric of St. Augustine; even to reconstruct that which has been lost. The last few decades in particular have been filled with local resident, non-profit and university led preservation efforts for many of the city's historic structures and landscapes.

### 1.3 A History of Tolomato Cemetery

#### *The Tolomato Mission...*

Tolomato Cemetery was established in 1777 by the refugees of a failed indigo plantation during the British occupation; but its roots go a little deeper. Both name and location (west of the northwestern terminus of the Spanish presidio, along what is now Cordova Street) are rooted in a Franciscan mission to the Tolomato Indians, established on the site in the early 1720s.<sup>20</sup> The Tolomato were a tribe of coastal Georgia; in a province known as *Guale* to the Spanish.<sup>21</sup> They were among the earliest encountered by Don Pedro Menendez de Aviles (founder of St. Augustine) in the sixteenth century<sup>22</sup> and to receive a Franciscan mission (between 1573 and 1596).<sup>23</sup> The original mission was destroyed in the 1597s by the Spanish after tribal members led a revolt against the Franciscans; the Tolomato mission was later relocated along

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<sup>20</sup> Carl D. Halbirt and Clara A. Gualtieri. "Indian Ditches and British Refuse" Unpublished paper presented at the 47<sup>th</sup> Annual Meeting of the Florida Anthropological Society, Sebring, FL: April 8, 1995 and John Worth. *The Timucuan Chiefdoms of Spanish Florida* (Gainesville: University Press of Florida, 1998), see Figure 4-5 for the location of this second mission.

<sup>21</sup> Lewis Larson, Jr. "Historic Guale Indians of the Georgia Coast and the Impact of the Spanish Mission Effort" in *Spanish Borderlands Sourcebooks 8: Ethnology of the Indians of Spanish Florida* ed. David Hurst Thomas (New York: Garland Publishing, 1991), 362-366 and Verne Chatelain. *The Defenses of Spanish Florida, 1565 to 1763* (Washington, D.C.: Carnegie Institution of Washington Publication 511, 1941), 13

<sup>22</sup> John H. Hann. *A History of the Timucua Indians and Missions* (Gainesville: University Press of Florida, 1996), 52 – Hann lists the Tolomato and the Guale among those Menendez had met with prior to 1567.

<sup>23</sup> Maynard Geiger. "Biographical Dictionary of the Franciscans in Spanish Florida and Cuba" in *Spanish Borderlands Sourcebooks 23: The Missions of Spanish Florida* ed. David Hurst Thomas (New York: Garland Publishing, 1991), 10

the Tolomato River, three leagues north of St. Augustine, in the 1620s.<sup>24</sup> Here the mission was destroyed in 1702 during the raids of Colonel James Moore.<sup>25</sup> After the raids, the Tolomato remained either at this site or possibly at Fort Ayachin until as late as 1717,<sup>26</sup> which was in the area of the mission.<sup>27</sup>

The mission appears on the Arredondo map of St. Augustine (Figure 1.2), dated 1737, as a scattering of small structures stemming from a larger building (presumably the mission chapel) along a path, just west of what would become Tolomato Street in the early nineteenth century (and later Cordova Street) and extending west, nearly encompassing all of the land to the San Sebastian River.

This move was the result of the combination of incursions by English Colonel James Moore of Charleston (and his English compatriots) and the raids of English-allied Indians,<sup>28</sup> which brought the extensive Franciscan mission system of seventeenth-century Spanish Florida to an end in the first decade of the eighteenth century.<sup>29</sup> The final relocation brought the Tolomato mission (*Nuestra Senora de Guadalupe de Tolomato*) to its current site, as it is presumed to be, on (or more likely, including) the grounds of the present Tolomato Cemetery. The earliest known use of

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<sup>24</sup> John H. Hann. "Summary Guide to Spanish Florida Missions and Visitas. With Churches in the Sixteenth and Seventeenth Centuries" *The Americas* V. 46, No. 4 (April 1990), 445, 501

<sup>25</sup> John H. Hann. *Missions to the Calusa* (Gainesville: University of Florida Press, 1991), 377

<sup>26</sup> Hann (1991), 377 – the account of Fray Bullones in 1728 and Hann (1996), 310

<sup>27</sup> Chatelain (1941), 93 – Chatelain places the fort so close to Fort Moze that he considers it to be a "secondary work" to that settlement. It was also along the Tolomato River.

<sup>28</sup> Hann (1991), 377 – Fray Bullones refers specifically to the *Uchise* as a rival of the Tolomato; A final raid by "the enemy" at (Fort) Ayachin brought the remaining inhabitants of the previous Tolomato village/mission to the site of the final Tolomato mission, "a rifle-shot away" from the Castillo de San Marcos, in the 1720s.

<sup>29</sup> Kathleen Deagan. "St. Augustine and the Mission Frontier" *The Spanish Missions of La Florida* ed. Bonnie G. McEwan (Gainesville: University Press of Florida, 1993), 93

this site as a formal burying ground would have been during this mission period, which can be roughly estimated as ca. 1720 – 1763.<sup>30</sup>



Figure 1.2 Antonio de Arredondo Map of St. Augustine, 1737 (from *The Defenses of Spanish Florida, 1565 to 1763*).<sup>31</sup>

The Tolomato built a chapel on the site, completed by 1726.<sup>32</sup> An otherwise simple, wooden structure with a palm-thatch roof, the chapel was distinct for the presence of a four-story coquina belfry that was capped with a round cupola and centered at the east façade, where it served as the entryway.<sup>33</sup> Elsbeth Gordon notes a resemblance between descriptions of the belfry and the bastion towers of the Castillo de San Marcos (constructed by Pedro Ruiz de Olano of Venezuela in the late 1730s).<sup>34</sup>

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<sup>30</sup> Geiger (1991), 22 – The mission appears on a census of “New Indian Missions in the Vicinity of St. Augustine” in 1726. 1763 was the date of the Spanish departed Florida.

<sup>31</sup> Chatelain (1941), Map 10

<sup>32</sup> Geiger (1991), 22 – In the 1726 census of “New Indian Missions in the Vicinity of St. Augustine” there is a simplified description of the thatch structure.

<sup>33</sup> Elsbeth Gordon. *Florida’s Colonial Architectural Heritage* (Gainesville: University Press of Florida, 2002), 116

<sup>34</sup> Gordon (2002), 116

The coquina belfry is conspicuously absent from a 1726 description of the chapel, indicating it may have been a later addition.<sup>35</sup>

Those residing at the mission would have received Christian burials on the site, where they lived for nearly forty years. While no material evidence of the mission has been found to suggest the location of these early interments, excavations at mission sites in *La Florida* have revealed burials within the chapel floor as well as along the exterior of the chapel wall.<sup>36</sup>

When Florida passed to Britain in 1763, the remaining inhabitants of the Tolomato mission abandoned the site and departed for Cuba with the Spanish.<sup>37</sup> Within a year of their departure, a peculiar twist of fate brought several German families to St. Augustine's shores, where they lived among the Tolomato at the mission briefly before departing with the Spanish.<sup>38</sup> Their brief presence at the mission left a lasting impression on the arriving British, who referred to the mission chapel as the German or Dutch church for years. At the time of the transfer, the mission chapel was likely the sole marker for the graves of the Tolomato.

The site fell quickly into disrepair after the departure of the Spanish and the mission inhabitants with them. John Bartram, a travelling naturalist, happened upon the mission chapel during his travels across Florida in 1765. Bartram provided this description for the ravaged chapel and the great tower belfry in his journal:

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<sup>35</sup> Maynard Geiger. "Biographical Dictionary of the Franciscans in Florida and Cuba (1528-1841)" in *The Missions of Spanish Florida* Ed. David Hurst Thomas (New York: Garland Publishing, Inc., 1991), 22

<sup>36</sup> Clark Spencer Larsen. "On the Frontier of Contact: Mission Bioarchaeology" in *The Spanish Missions of La Florida* ed. Bonnie McEwan (Gainesville: University Press of Florida, 1993), 322-336 and Koch (1983), 220-221

<sup>37</sup> Amy Turner Bushnell. *Situado and Sabana* American Museum of Natural History, Anthropological Papers, No. 74 (Athens: University of Georgia Press, 1994), 205 and Gannon (1965), 82

<sup>38</sup> Gordon (2002), 116

“[the tower is] not 20 foot square[;] hath A great Cupola of stone about four story high[;] but all ye wood is taken away & ye stairs broke down for firewood[.]”<sup>39</sup>

The mission chapel did not survive the British occupation intact, though its tower stood until its demolition in the 1790s. Archaeologists have also uncovered evidence that British residents were using the mission grounds as a garbage dump as well.<sup>40</sup>

### *The Minorcan Burying Ground...*

In 1777, representatives of the surviving indentured-servants of Dr. Andrew Turnbull’s disastrous plantation colony at New Smyrna, Florida, arrived in St. Augustine seeking emancipation from Provincial Governor Patrick Tonyn.<sup>41</sup> Turnbull’s workers consisted primarily of Minorcans, but also included Italians, Corsicans, Greeks, and even Spaniards; together they came to Florida in 1768 with the promise of new opportunity in their hearts in exchange for ten years of service. The conditions of their treatment at the plantation were tantamount to slavery, only a fraction surviving the hardship for long. Turnbull faced criminal charges as severe as murder over the treatment of his workers. Ultimately, his attorneys released the workers on his behalf and the Minorcans (approximately 600 or so) found a new home in St. Augustine.<sup>42</sup>

The Minorcans were permitted to settle in the northern section of the old presidio, which became known as the *Minorcan Quarter*.<sup>43</sup> They were of the Catholic faith moving into a Protestant community in a time when the two generally refused to

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<sup>39</sup> John Bartam and Francis Harper. “Diary of a Journey through the Carolinas, Georgia, and Florida from July 1, 1765, to April 10, 1766” *Transactions of the American Philosophical Society* New Series, V. 33, No. 1(December 1942), 53

<sup>40</sup> Halbirt and Gualtieri (1995)

<sup>41</sup> Patricia Griffin. *Mullet on the Beach* (Jacksonville: University of North Florida Press, 1991), 97-98 – They were Juan Genopoly, Antonio Llambias, and Francisco Pellicer.

<sup>42</sup> Griffin (1991), 99-100 – As the majority of those to come to and survive the plantation, the term Minorcan is used from here on but is not meant to exclude the other Mediterranean peoples who came to St. Augustine with them in 1777.

<sup>43</sup> Griffin (1991), 104 (see map, figure 7.1), 137-139

occupy the same space. Nevertheless, the Minorcans established a chapel within the quarter, on present St. George Street.<sup>44</sup> Father Pedro Camps, the “Missionary Pastor, Curate and Vicar” for the New Smyrna colony petitioned Governor Tonyn for use of the old Tolomato mission grounds (one of the few remaining consecrated sites not renovated for British use) as a Catholic burial ground for the Minorcan residents of St. Augustine.<sup>45</sup> This transaction would have taken place sometime after November 9, 1777, when Father Camps was finally permitted to join his flock in St. Augustine.<sup>46</sup>

In 1784, the Spanish returned to St. Augustine to find their parish church (the hospital chapel of the hermitage, *Nuestra Senora de la Soledad*) transformed into an Episcopalian church (*St. Peter’s Church*) and the associated burial ground desecrated with Protestant burials.<sup>47</sup> In 1784, the Minorcan burial ground at the Tolomato mission assumed the role of the parish cemetery for the entire community.

Like most St. Augustine residents during the *Second Spanish Period*, Father Camps was eventually laid to rest in Tolomato Cemetery. Presumably around 1793,<sup>48</sup> the Tolomato mission belfry was dismantled and the stone recycled into the construction of the new parish church bordering the town plaza.<sup>49</sup> During the demolition of the tower, a stone fell and crushed the tomb of Father Camps.<sup>50</sup> The Minorcan residents are said to have come to his grave to kiss his surprisingly well-preserved hand in reverence and supplication.<sup>51</sup> The shepherd’s remains were

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<sup>44</sup> Griffin (1991), 110, 147 (see figure 10.3)

<sup>45</sup> Charles Coomes. “Tolomato Cemetery” *El Escribano* 13 (1976), 116

<sup>46</sup> Kenneth Beeson. *Fromajadas and Indigo: the Minorcan colony in Florida* (Charleston: History Press, 2006), 79

<sup>47</sup> Gordon (2002), 118-121 - a description of the British St. Peter’s Church; Gannon (1965), 92; and Koch (1983), 188-189

<sup>48</sup> Gannon (1965), 107 – when the cornerstone of the new Cathedral was set.

<sup>49</sup> Gordon (2002), 116; Gannon (1965), 108; and Coomes (1976), 111

<sup>50</sup> Fr. Tim Lindenfelser, “Tolomato Cemetery: A Witness to Catholic Life in Florida” (Unpublished Article)

<sup>51</sup> Lindenfelser, “Tolomato...”

reinterred somewhere beneath the floor of the new parish church (the present Cathedral Basilica of St. Augustine).<sup>52</sup>

In May 1799 there was a dispute over the cemetery between Don Miguel Ysnardy, a prominent citizen and owner of the lands surrounding the cemetery, and Father Michael O'Reilly of the church. Ysnardy claimed the burial ground impeded any profitable use of his land and requested that it be relocated to either side of his property, rather than in the middle, where it was.<sup>53</sup> Ysnardy was offended that that the church was charging for burials, "profiting" from the use of "his property." Father O'Reilly fervently contested Ysnardy's claim, citing the church's habitual use of those grounds "from time immemorial."<sup>54</sup> Though there is no record of any resolution to Ysnardy's claim, the cemetery remained in the same location.

Ysnardy's account provides what could be the earliest description of the cemetery. The site was overgrown with cacti, Spanish bayonets, and palmettos.<sup>55</sup> The cemetery was unfenced, which left it open to "all kinds of animals, some of which knock down or break the crosses" (referring to the large, wooden crosses used as markers at that time).<sup>56</sup>

Devoid of a fence in 1799, a simple wooden fence was added by 1809, when Governor Enrique White expressed the need for a more secure boundary for the cemetery in a letter to Father O'Reilly. White was concerned over the burglary of

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<sup>52</sup> Lindenfelser, "Tolomato..." – the exact location is not known.

<sup>53</sup> Coomes (1976), 110-113

<sup>54</sup> Coomes (1976), 115-116

<sup>55</sup> Coomes (1976), 110

<sup>56</sup> Coomes (1976), 112-113

sixteen year-old Elizabeth Forrester's grave (Figure 1.3); the girl's corpse was stripped of its clothing by grave robbers.<sup>57</sup>



Figure 1.3 The grave of Elizabeth Forrester in 2008 (d. 1798, Photo by Author, 2008).

White's concerns over securing the sanctity of the cemetery were answered with a plan for the layout and administration of a new parish cemetery in 1811 (Figure 1.4).<sup>58</sup> Intended to be an extension of the existing parish cemetery, this plan included a stone wall around the site that would terminate at the center of the eastern border in a pointed arch with a wooden gate "of two leaves... to be bars of pine two inches square, all oil painted."<sup>59</sup> To maintain a uniform appearance, any masonry work was to be plastered and the walls and fences whitened. The plan depicted a cruciform path that would divide the cemetery into four uniform grids, each with seven rows of twenty-one plots. The western border of the cemetery was reserved for aboveground

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<sup>57</sup> Enrique White to Miguel O'Reilly, East Florida Papers, 10/21/1809, Reel 38, Item 1809, Section 25, St. Augustine

<sup>58</sup> No Title, East Florida Papers, 5/1811, Reel 38, Item 1811, Section 25, St. Augustine; Translation c/o St. Augustine Historical Society Research Library, *Tolomato Cemetery File*

<sup>59</sup> E.W. Lawson, Translation of Notes on Plat of Cemetery; from Correspondence of the Bishops and Curates, East Florida Papers, Library of Congress (1946, c/o St. Augustine Historical Society Research Library)



vaults or mausolea, separated at the center by “a pillar with a cross... to be of Tuscan design.”<sup>60</sup>

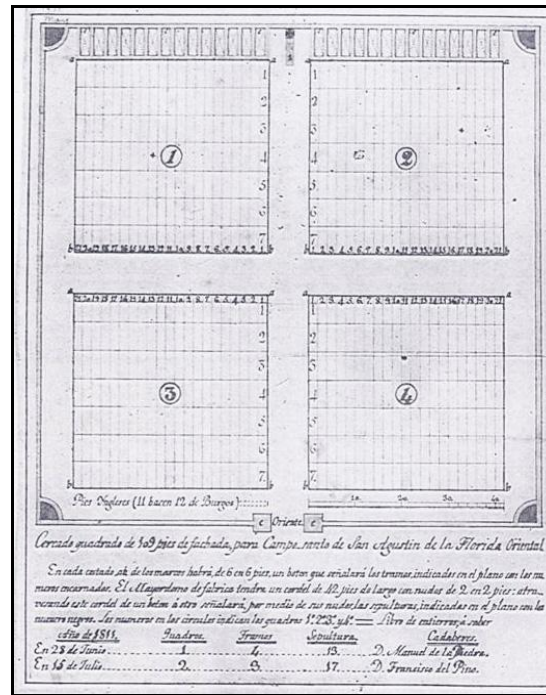


Figure 1.4 1811 Plan for "St. Augustine Cemetery" (St. Augustine Historical Society Research Library).<sup>61</sup>

It also included instructions for the layout of burial grids, formed by first placing a stake in the ground every six feet (from east to west) to mark the length of each grave. After this a forty-two foot rope that was knotted every two feet would be stretched across each row, connecting the previously-laid stakes and measuring out the width for each grave in a row. The end result would have been a densely-populated graveyard, leaving little room for circulation between the graves; maximizing space was a chief priority in church graveyards at this time.<sup>62</sup>

<sup>60</sup> Lawson (1946)

<sup>61</sup> East Florida Papers, Reel 38, Item 1811, Section 25, St. Augustine, May 1811, MCF M61 Eas (courtesy of the St. Augustine Historical Society Research Library)

<sup>62</sup> David Charles Sloane. *The Last Great Necessity: Cemeteries in American History* (Baltimore: John Hopkins University Press, 1991), 20

According to this plan, the borders of the cemetery were each 109 feet in length, forming a relatively small, squared site that was significantly smaller than early measurements for the cemetery itself. There is no evidence to suggest this plan was ever realized.

The formal connection between the Catholic Church and Spain (known as the *patronato real*) provided the Spanish crown a level of jurisdiction over the administration of the church within its territories (with an added financial obligation). As a result of this arrangement, the stability of the church in the colonies paralleled that of the Spanish economy. The imprisonment of the Spanish monarch, Ferdinand VII, by Napoleon from 1808 to 1814 paralleled a period of “commercial stagnation” for the church in the colonies.<sup>63</sup> Any improvements to the cemetery proposed during the *Second Spanish Period* appear to have been casualties of a struggling economy.

Little remains from Tolomato Cemetery’s earliest years. In 1799, Ysnardy described a landscape that fit the mold of the early church graveyard, which only lacked the characteristic neighboring church building. Most church graveyards were limited to a few acres, where the graves were arranged in no particular order, resulting in a disorderly patchwork of burials across the site.<sup>64</sup> They were unfenced and the grounds were rough (“torn up from new burials”); the need for burial space often left few clear pathways for visitors.<sup>65</sup> The few remaining markers from the *Second Spanish Period* support this presumption. The markers of Elizabeth Forrester (d. 1798), Michael O’Reilly (d. 1812), and Catalina H. Benet (d. 1816) are scattered across the landscape with no clear method to their arrangement evident.

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<sup>63</sup> Gannon (1965), 115

<sup>64</sup> Sloane (1991), 20

<sup>65</sup> Sloane (1991), 20

Later interments suggest the practice of grouping family and clergy. While this may have had its roots in the *Second Spanish Period*, the relation of the remaining markers (with verifiable dates) to one another cannot confirm this; there are simply too few remaining. However, these practices are recognizable by the 1820s.

*In American St. Augustine...*

Most of the remaining structures in the cemetery were introduced after the transfer of the town (and the territory) to the United States in 1821. Unlike in the past, when such transfers resulted in mass-exodus by the city's residents, a significant number of St. Augustine's residents remained.<sup>66</sup> The presence of the old families of colonial St. Augustine is reflected on the markers in Tolomato today.

Shortly after arriving in St. Augustine, the Americans were met with a terrible yellow fever epidemic, which led to the establishment of a city cemetery to serve the new, non-Catholic population (the nearby Huguenot Cemetery).<sup>67</sup>

When the United States acquired Florida, they took an approach similar to that of the English in 1763, claiming ownership of any properties belonging to the Catholic Church at the time of the transfer (as property of the Spanish Crown); including Tolomato Cemetery.<sup>68</sup> The issue seems to have had little impact on the use of the cemetery, which was returned to the church with the other Catholic properties following the advice of then Secretary of State, John Quincy Adams, in 1823.<sup>69</sup>

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<sup>66</sup> Buker (1983), 152

<sup>67</sup> Buker (1983), 154 and Florence Mitchell. *Sacred to the Memory* (St. Augustine: Friends of the Huguenot Cemetery, 1998), 5

<sup>68</sup> Buker (1983), 156-158; Gannon, 119; and Thomas Graham. *The Awakening of St. Augustine* (St. Augustine: St. Augustine Historical Society, 1978), 69

<sup>69</sup> Gannon (1965), 123

Catholic activities were further impeded by conflicts between the church wardens (specifically former mayor, Geronimo Alvarez) and Father Edward Mayne, who was prohibited from conducting his parochial duties within the parish church by the wardens, between 1829 (the year of Mayne's arrival) and 1832.<sup>70</sup> The "disagreement" stemmed from an altercation over the burial of Jose M. Sanchez, a former warden and recent political rival of Alvarez, in 1829. Alvarez claimed Sanchez to have been a freemason and denied Father Mayne and the funeral procession entry into the church on the day of Sanchez's funeral. When Sanchez was buried, Mayne was made to suffer for the better part of three years. It took a visit from Bishop Michael Portier to deliver the threat of excommunication personally to the uncooperative church wardens in order to restore the status quo.<sup>71</sup>

In the years after Spain's departure, Tolomato became as much a curiosity for visitors as it was a sacred place of rest for the departed of St. Augustine. It was known for its old world charm and mystique. Despite its relatively young age at the time (forty-four years in 1821), it was seen as a relic, furnished with a blend of Catholic-inspired, Spanish and Mediterranean-styled markers unlike anything encountered in the burial grounds of New England. The aged and rustic appearance misled visitors to presume Tolomato was from a much earlier time than was truly the case, already assuming the label "ancient."

During the 1820s, Americans began to recognize the potential benefits of the temperate, coastal climate of St. Augustine. The old garrison became a health resort for ailing northerners and a winter resort for tourists.<sup>72</sup> Ironically, many came from the

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<sup>70</sup> Buker (1983), 159 and described in detail by Gannon (1965), 139-147

<sup>71</sup> Gannon (1965), 147

<sup>72</sup> Mrs. Henry L. Richmond. "Ralph Waldo Emerson in Florida" *Florida Historical Quarterly* 18:2 (October, 1939), 75-76

northern states seeking relief from their ailments only to die from their disease or some other tropical affliction and be interred in either Tolomato or Huguenot.

One of these visitors was Ralph Waldo Emerson, who came to St. Augustine during the winter of 1827, having fled the icy north suffering from what he referred to as a “bronchial ailment.”<sup>73</sup> Emerson toured what would become the great destinations of the town, recording his impressions in his journal. He provided the following account for the cemeteries:

“There are two graveyards in St. A. one of the Catholics another of ye Protestants. Of the latter the whole fence is gone having been purloined by these idle people for firewood. Of the former the fence has been blown down by some gale, but not a stick or board has been removed,-and they rot undisturbed such is the superstition of the thieves. I saw two Spaniards entering this enclosure, and observed that they both took off their hats in reverence to what is holy ground.”<sup>74</sup>

The “reverence” that Emerson described was characteristic of the treatment of the cemetery throughout the nineteenth century. For the Catholic community the cemetery is a bridge between death and resurrection for the dead.<sup>75</sup> For the residents of St. Augustine, this cemetery was a place of reflection and commemoration. Neither function was inhibited by a humble appearance.

Though little is known about the presumed dimensions of Tolomato during the eighteenth century, it was always set further back from what became Tolomato Street (and later Cordova Street). Sometime after 1833, the eastern border of the cemetery extended to meet Tolomato Street (partially obstructing the street at the cemetery’s southeast corner).

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<sup>73</sup> Richmond (October 1939), 75

<sup>74</sup> Richmond (October 1939), 86

<sup>75</sup> This concept is explored by Yalom (2008), 29-31

The 1833 Clements map<sup>76</sup> depicts the cemetery as it was prior to the extension. Tolomato had a parallelogram-form site plan with an east-west orientation; each border measuring 170 feet. It was set back from Tolomato Street, within a much larger parcel that encompassed a significant portion of the land between Tolomato Street and the San Sebastian River (much of what had been the Tolomato mission grounds during the eighteenth century). Though it is clear that the eastern border to the cemetery extended to include the land between the 1833 border and Tolomato Street, there is little evidence to suggest the western border has ever strayed recognizably.



Figure 1.5 The Hawley Map of 1863.<sup>77</sup> The cemetery is located along Tolomato Street.

The Hawley map of 1863 depicts the cemetery after this extension (Figure 1.5). Through a scaling comparison of the 1833 Clements map with the site's dimensions in 2008, the approximate location for the original eastern boundary has been identified (Figure 1.6).

<sup>76</sup> Benjamin & J.B. Clements. *Map of St. Augustine* Map No. R2.1833.003.1997.1537, Year 1833 (P.K. Yonge Historical Map Collection, University of Florida)

<sup>77</sup> Col. J.R. Hawley. *Map of city of Saint Augustine and vicinity by Col. J.R. Hawley*, University of Florida, The P.K. Yonge Historical Map Collection, No. 1721, Date 1863

The oldest remaining markers with verifiable dates are west of this border today. The earliest graves east of this border, narrow the possible range of dates for this expansion to sometime between 1836 and 1840. These graves are those of William Travers (d.1840) and Captain Daniel Hurlbert (d.1836).

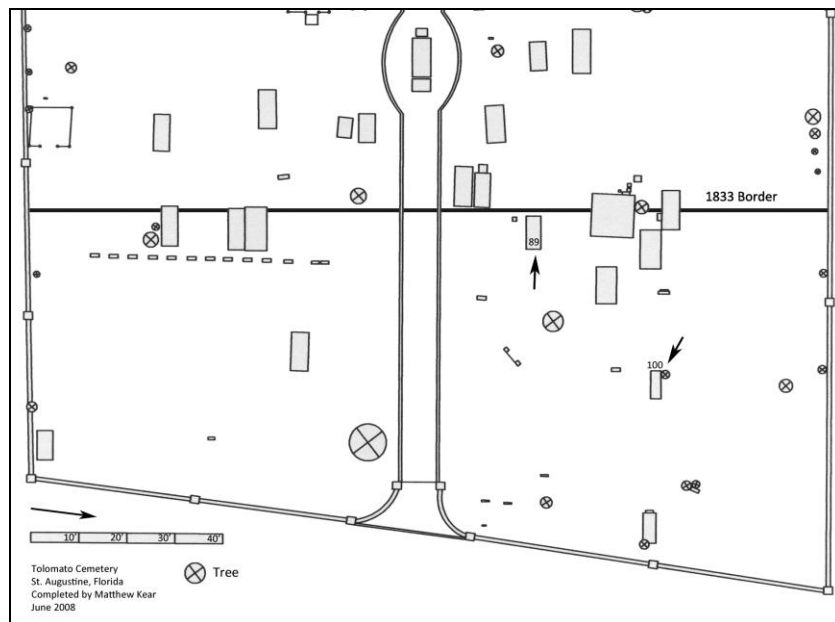


Figure 1.6 Map of Tolomato Cemetery (by Author, 2008). A bold line (labeled) marks the eastern border of the cemetery in 1833. The black arrows mark the graves of William Travers (No. 100, d. 1840) and Daniel Hurlbert (No. 89, d. 1836).

In the Hawley map (Figure 1.6) the cemetery appears flush with Tolomato Street (as it is today). A portion of the cemetery actually extended east into the street at that time. The eastern border paralleled the western border as it did prior to the extension; the northwest corner was angled slightly to the northwest. The southeastern corner protruded the furthest into the street, according to a photograph taken in 1917 (see Figure 1.13). It was not until well into the twentieth century that the cemetery bordered the street as Hawley depicted. Until that time, no other significant change to the borders of the cemetery is known to have taken place after the completion of the Hawley map in 1863.

Perhaps the most defining characteristic in the cemetery followed the death of Father Felix Varela Morales, a widely-revered individual in American Catholicism and Cuban history. Born in Cuba, Varela lived in St. Augustine from the age of six to fourteen before returning to Cuba where he was ordained into priesthood, became a teacher of philosophy, law, and science, and went on to serve as a Cuban delegate in the Spanish *Cortez* until his exile in 1823, when he fled to New York.<sup>78</sup> He was as much a political figure as a religious one; it was his outspoken advocacy for the abolition of slavery, equal rights for women, and Cuban independence from Spain that led to his exile. Varela lived and worked in New York for many years, where “he was named pastor of the Church of the Transfiguration and Vicar-General of the Diocese of New York”, finally returning to his childhood home in 1850, when illness required.<sup>79</sup>

In his final years, Varela lived and served within the parish church of St. Augustine, which as a child he would have witnessed the construction of. During this time, he is said to have “visited Tolomato Cemetery where his aunt, Rita Morales, and mentor Father [Michael] O’Reilly were buried.”<sup>80</sup> During a stroll through the cemetery, he directed a friend to the grave of Rita Morales, whom he called his second mother (and was in fact his godmother), and confided that he wished to be buried alongside her in a modest grave without a coffin.<sup>81</sup> Varela died in St. Augustine February 1853<sup>82</sup> and his body was interred within the grounds of Tolomato Cemetery

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<sup>78</sup> Gannon (1983), 157

<sup>79</sup> Gannon (1983), 157-158

<sup>80</sup> Chelle Delaney. “Waiting for a Miracle” *St. Augustine Catholic*, V. XII, I. 7 (July/August 2003), 14

<sup>81</sup> Joseph and Helen McCadden. *Father Varela: Torch Bearer from Cuba* Monograph Series 27 (New York: United States Catholic Historical Society, 1969), 133-136

<sup>82</sup> McCadden (1969), 133, Footnote 20 – the authors remark that there is scholarly debate over whether he passed on February 18 or February 25. Other sources tend to lean towards the latter, which is also the date on his grave marker.



alongside his beloved aunt, just as he wished. His grave was marked by “Two crude wooden crosses and a circle of straggly bushes.”<sup>83</sup>

Less than a week after his burial, a representative of Father Varela’s Cuban admirers in New York came to St. Augustine with funds to provide the ailing cleric a more comfortable life in his final years (as well as a plan to implore him to return to Cuba).<sup>84</sup> When the emissary was led a fresh grave, he quickly hatched a plan to construction a memorial chapel in Varela’s memory. Presumably, he envisioned the chapel as a way to ease the eventual repatriation of Varela’s remains to Cuba, after which the chapel could remain a “house of prayer, a place of pilgrimage, an eternal monument for the Catholics of St. Augustine.”<sup>85</sup> The cornerstone for the chapel was laid in a formal ceremony, in which Varela was eulogized both in Spanish and English; copies of each and “an account of the ceremonies” were sealed in a metal box and set into the cornerstone.<sup>86</sup> His body was exhumed and moved to a tomb in the chapel floor on April 13, 1853.<sup>87</sup>

The single-room neoclassical chapel (Figure 1.7) is frontal like a Roman temple and was constructed predominantly out of coquina masonry that was plastered to resemble the other masonry in Tolomato (and much of St. Augustine). Varela was entombed beneath the floor of the chapel and his crypt covered with an elegant marble ledger crowned by an elaborate marble tablet. A reproduction of the altar from the Cathedral of Havana, where Varela was ordained was built and sent from Cuba to be placed inside the chapel.<sup>88</sup> The chapel was centered at the west border of the cemetery, facing east (as it appears on the Hawley map, Figure 1.5). The burial place of Father

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<sup>83</sup> McCadden (1969), 141

<sup>84</sup> McCadden (1969), 135, 141

<sup>85</sup> McCadden (1969), 141-44

<sup>86</sup> McCadden (1969), 142

<sup>87</sup> McCadden (1969), 144

<sup>88</sup> McCadden (1969), 142

Varela would become a place of pilgrimage for Cubans in the United States (as it remains today).



Figure 1.7 (Left) The Varela chapel in 1886.<sup>89</sup> (Right) The cemetery in this undated photo (ca. 1880s) fits Woolsen’s description of the grounds in 1874.<sup>90</sup>

In 1874, writer Constance Fennimore Woolsen (then writing for *Harper’s New Monthly Magazine*) took a stroll through Tolomato and provided a description for the cemetery near the end of its active life. The “venerable” cemetery was “crowded with graves, mounds of sand over which the grass would not grow, and heavy coquina tombs whose inscriptions had crumbled away” (Figure 1.7).<sup>91</sup> She took a particular interest in a tomb which now resides in the far southeast corner of the cemetery today; a box tomb inscribed with an ominous inscription and the initials “T\_F\_” (Figure 1.8). According to one of her local guides, it is the grave of a young Frenchman who killed himself on the site. To-date there is little to support or refute the tale, though suicides were rarely provided burial within sanctified ground.<sup>92</sup> However, a woeful

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<sup>89</sup> Florida State Archives, “Old Spanish Cemetery: St. Augustine, Florida” by George Barker, Call No. Rc08861.

<sup>90</sup> Courtesy of St. Augustine Historical Society Research Library

<sup>91</sup> Constance Fennimore Woolsen. “The Ancient City” *Harper’s New Monthly Magazine* 295:L December 1874, 174

<sup>92</sup> Sloane (1991), 27

epitaph paints a grim picture for the fate of T. F., who it seems was not meant to be remembered. The ledger reads:

Coldly fell on him the worlds daily ga\_e  
Till hopeless he turned from its cheerless rays  
He that was nobly a stranger to fear.  
Fell crushed by adversity's blighted air.  
Oh' may we not hope that he will be blessed  
By Him, who has promised us "Endless Rest".

The story of the young suicide has persisted and continues to be told by local tour guides today. In Woolsen's account the marker was once fenced off, presumably from the others "as something to be avoided and feared."<sup>93</sup> Fencing a single grave was common in the cemetery and it was more likely intended to deter animals than visitors.



Figure 1.8 T. F. Box Tomb (Photo by Author, 2008)

Two years after Woolsen's walk through Tolomato, the cemetery received the body of Jean-Pierre Augustin Marcellin Verot (first bishop of the Diocese of St. Augustine). A highly-revered and widely-mourned religious leader (perhaps *the* most significant to the residents of St. Augustine), Bishop Verot deserved a prominent and dignified memorial. Perhaps the crowded cemetery lacked sufficient space for an appropriate tribute. Around 1874 another Catholic cemetery (*Nombre de Dios*, site of

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<sup>93</sup> Woolsen (1874), 175

the *la Leche shrine*) was established north of St. Augustine, presumably to catch the overflow of the densely populated Tolomato Cemetery.<sup>94</sup> In the absence of a fitting burial space, Verot's remains were placed in Varela's tomb within the floor of his mortuary chapel.<sup>95</sup> Varela's bones were "put into a pillow [some have suggested a pillow case] and moved to one end of the vault."<sup>96</sup> The two shared the grave until 1911, when Varela's remains were repatriated to Cuba.<sup>97</sup> The bishop's interment within the mortuary chapel, though grossly inappropriate by modern standards, simply added another level of significance to the chapel, which after the repatriation of Varela would become known to many as the grave of Bishop Verot.

Throughout the nineteenth-century, public health concerns over burial grounds within city limits became increasingly frequent.<sup>98</sup> The fear of *miasma*, a harmful gaseous layer in the atmosphere that was believed to aid the transmission of disease, resulted in the prohibition of burial within city limits in populous communities across the country.<sup>99</sup> Fears of disease and the unsanitary conditions of the two historic cemeteries in St. Augustine manifested at the end of the nineteenth century.

By the 1880s, Tolomato had exceeded capacity and faced inevitable closure. An ordinance calling for the closure of the cemeteries within the city limits (Tolomato and Huguenot) was adopted in 1884.<sup>100</sup> Any interment within the vaults or grounds of

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<sup>94</sup> Sharyn Thompson and Marsha Chance. *A Survey of Forty-Six Historical Cemeteries in St. Johns County, Florida* Environmental Services, Inc. Report of Investigations No. 572 (Jacksonville: October 2004), 26, 81

<sup>95</sup> Michael Gannon. *Rebel Bishop* (Milwaukee: Bruce Publishing, 1964), 248

<sup>96</sup> Gannon (1964), 248 and McCadden (1969), 152-153

<sup>97</sup> Coomes (1976), 130 and McCadden (1969), 155

<sup>98</sup> Jackson (1989), 11

<sup>99</sup> Sloane (1991), 34-39

<sup>100</sup> Mitchell (1998), 17-18

the cemetery would result in a fine of up to fifty dollars and the possibility of up to twenty days imprisonment.<sup>101</sup>



Figure 1.9 This undated photograph shows the cemetery as it would have appeared around the close of the nineteenth century: crowded with markers and already overgrown with dense brush and vegetation (St. Augustine Historical Society Research Library).

The ordinance made exceptions for the owners of plots and vaults in the two cemeteries, allowing them to re-inter bodies within Tolomato after burial elsewhere for a minimum period of two years, so long as the death was not the result of “infectious or contagious disease.”<sup>102</sup> There were two burials within Tolomato after 1884 (in 1886 and 1892; both faced fines of twenty-five dollars).<sup>103</sup> Residents have recounted stories of the relocation of bodies from Tolomato Cemetery to family plots in the new Catholic cemetery of San Lorenzo on the outskirts of town, so that families could remain together.

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<sup>101</sup> “Petition to close cemeteries within town limits”, City Papers File, St. Augustine Historical Society Research Library

<sup>102</sup> “Petition to close cemeteries...”

<sup>103</sup> Coomes (1976), 128-129

According to Ysnardy's account in 1799, Tolomato Cemetery belonged to a class of burial ground that was already in decline by the onset of the nineteenth century. As relationships with the dead and perceptions of death evolved during this period of cultural and societal development in the United States, the old and characteristically grim church graveyards of the previous century were giving way to the picturesque rural cemeteries; a popular movement that began in 1831 with Mount Auburn Cemetery in Cambridge, Massachusetts.<sup>104</sup>

While the beautification of death influenced the architecture that remains in Tolomato, the cemetery at the close of the nineteenth century still resembled the church graveyard it had always been. While other graveyards of this type were subjected to "beautification" efforts (such as the straightening of marker rows to provide pathways),<sup>105</sup> Tolomato remained true to form. The lack of a local stone-carving industry for most of the nineteenth century seems to have had a significant impact on the modest architecture of Tolomato, which was dominated by wood, coquina, and brick; all local materials. It was a modest reflection of a modest community.

#### *The Posthumous Years...*

By the time the city closed the two historic cemeteries, satellite cemeteries were either already established or in the works. Like Tolomato, the Catholic cemetery at Nombre de Dios was quickly overcrowded. *San Lorenzo Cemetery*, a much larger, planned cemetery southwest of St. Augustine proper was established by 1890.<sup>106</sup>

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<sup>104</sup> Sloane (1991), 20 and Kenneth T. Jackson. *Silent Cities: the Evolution of the American Cemetery* (New York: Princeton Architectural Press, 1989), 18

<sup>105</sup> Sloane (1991), 20

<sup>106</sup> Thompson and Chance (October 2004), 26

Presumably a number of remains from Tolomato were relocated to new family plots in these two cemeteries.

In 1885 bird's eye of St. Augustine depicts the cemetery much as it appears today (Figure 1.10). The cemetery remained a long and narrow parallelogram, in form. Contrary to the 1885 bird's eye, the eastern border projected outward into Tolomato Street. The densely-crowded cemetery was bounded by nothing more than a picket fence. The central path and Varela chapel were already defining characteristics for cemetery, by then the oldest remaining burial ground in St. Augustine.



Figure 1.10 (Top) 1885 birds eye view of St. Augustine.<sup>107</sup> The arrow indicates the location of the cemetery, which is outlined as well. (Bottom) Detail of cemetery.

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<sup>107</sup> C/o St. Augustine Historical Society Research Library (digital format provided by Henry Hurd)

In 1885, the land surrounding the cemetery remained marshy and unsuitable for development, other than a few houses along a short stretch of Orange Street north of the cemetery. Maria Sanchez Creek paralleled Tolomato Street well into this tract and was responsible for the marshy environment (the creek is present on the Arredondo Map, Figure 1.2).<sup>108</sup> Nevertheless, houses began to spring up along Orange Street (north of the cemetery) during the 1870s.<sup>109</sup> The southern half of this tract that bordered Tolomato and King Streets was home to the family of Dr. Andrew Anderson since the 1830s, but the northern half (which included the area of the Tolomato mission and the cemetery) was mostly undeveloped until the end of the nineteenth century.

In the 1880s, Anderson helped Henry Flagler to acquire most of the individual properties that made up this tract of land in the name of the Model Land Company. By 1889, Flagler owned most of the land between Tolomato Street to the east, San Sebastian River to the west, Orange Street to the north, and King Street to the south, which included the mission grounds south and west of the cemetery.<sup>110</sup>

On Flagler's behalf, Anderson successfully lobbied the city commission to fill the Maria Sanchez Creek, which successfully transformed the landscape to make it suitable for development.<sup>111</sup> Anderson also successfully petitioned the city commission to widen and straighten the narrow, earthen Tolomato Street to improve circulation and better define the eastern border of Flagler's Model Land Company

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<sup>108</sup> H.H. Stackhouse. "The Model Land Tract: The Development of a Residential Neighborhood" *El Escribano* 16 (1979), 26

<sup>109</sup> "Model Land Company Historic District" National Register of Historic Places Inventory – Nomination Form, Florida Master Site File SJ02462 (1980), Sheet 5, Item 8, Page 1

<sup>110</sup> Graham (2003), 6

<sup>111</sup> Graham (1978), 169



tract, as it would become known.<sup>112</sup> The improvements to Tolomato Street do not appear to have had any significant impact on the eastern border of the cemetery.



Figure 1.11 This excerpt from a 1910 Sanborn Insurance Map of St. Augustine illustrates the grid installed by Flagler through his Model Land Company District during the late 1880s (textured gray). Running north-south (from west) are Malaga, Ribera, and Sevilla Streets. Running east-west (from north) are Saragossa, Carrera, and Valencia Streets. The streets surrounding the district are (bold gray, from top, clockwise) Orange, Tolomato, and King Streets all of which were the unpaved roads in use long before Flagler's arrival that together with the San Sebastian River to the west, formed the boundaries to the Model Land Company District. The cemetery is marked by a star.<sup>113</sup>

Flagler was also responsible for changing the name of Tolomato Street to Cordova Street “in order to accentuate a Spanish theme” for his new hotels (the third of his hotels being the Cordova).<sup>114</sup> The oil magnate constructed a series of avenues that cut through his tract (Figure 1.11).<sup>115</sup> After Flagler moved on to south Florida and left his holdings in St. Augustine to the management of the Model Land Co. in 1903,

<sup>112</sup> Graham (1978), 180

<sup>113</sup> Original Sanborn courtesy of Cornell University Maps & Geospatial Information (Edited by Author)

<sup>114</sup> Graham (2003), 9

<sup>115</sup> Graham (2003), 9-11

his tract began to grow into the populous residential district that it is today.<sup>116</sup> Within a few decades the Model Land Company tract would become densely filled with the homes of St. Augustine's middle-class residents.

As the area grew faster than ever before, Tolomato Cemetery receded within the shade of an overgrown canopy and began a slow decline into a period of deterioration and neglect.

At the onset of the small Tolomato's retirement, a modest picket fence and a pair of paneled doors set within a crude frame bounded the cemetery (a stark contrast from the iron-gate of the nearby Huguenot Cemetery) enclosed the small cemetery (Figure 1.12). Since even before the cemetery was closed, unmitigated tree growth and proliferation appears to have been an issue for this site.

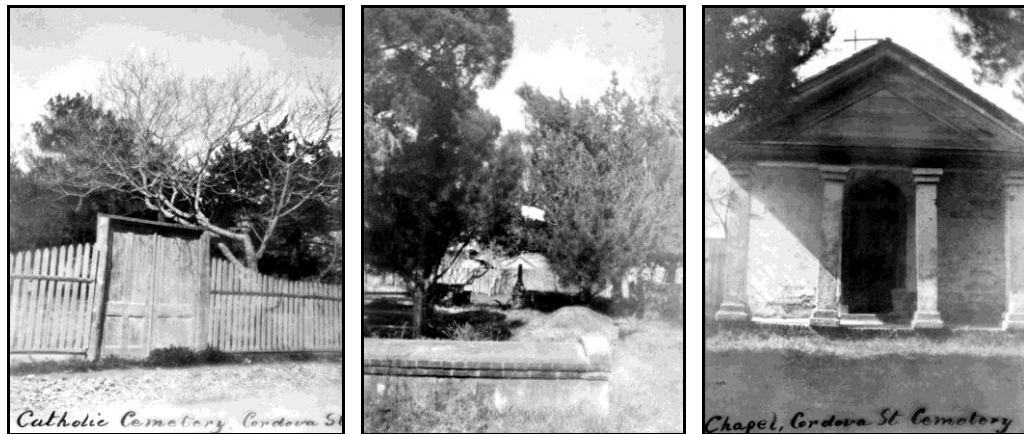


Figure 1.12 Tolomato photographs taken in 1902 (Florida State Archives): (Left) East entrance;<sup>117</sup> (Middle) interior view;<sup>118</sup> (Right) Varella chapel.<sup>119</sup>

Between 1902 and 1917, a concrete block wall was erected around the eastern half of the cemetery. This form of concrete masonry (known as “artificial stone”) was

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<sup>116</sup> “Model Land Company Historic District” (1980), Sheet 7, Item 8, Page 3

<sup>117</sup> Florida State Archives, “Gate at the Catholic cemetery on Cordova Street” Call No. NO39440

<sup>118</sup> Florida State Archives, “Catholic cemetery on Cordova Street” Call No. NO39442

<sup>119</sup> Florida State Archives, “Chapel, Catholic cemetery on Cordova Street” Call No. NO39439

produced by adding crushed coquina as an aggregate, which formed hollow, concrete masonry that resembled solid coquina blocks.<sup>120</sup> This type of construction was common in St. Augustine at this time and is well-represented among local architecture that dates to this period.



Figure 1.13 Tolomato Cemetery masonry wall (marked by arrow) obstructing Cordova Street in 1917, from north. Note the number of properties in this photo with the same form of artificial stone walls.<sup>121</sup>

In 1917, a city plan for the expansion of St. Augustine highlighted among many planning concerns what was termed “THE PROBLEM OF THE STREETS.”<sup>122</sup> The historic streets had to accommodate new modes of transportation and populations that were never considered in the sixteenth century. Planning consultant, Myron Howard West, made specific recommendations for several of the older streets, including Cordova Street. West recommended:

“Cordova Street should be widened from south of the Catholic Cemetery to Orange Street by carrying through its present west line. This would necessitate

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<sup>120</sup> David Nolan. *The Houses of St. Augustine* (Sarasota: Pineapple Press, 1995), 63

<sup>121</sup> Myron Howard West. “Program and Plan for the Improvement and Extension of the City of St. Augustine Florida” American Park Builders; with special report for a complete system of sewers by Alvord and Burdick (Chicago, 1917) - c/o St. Augustine Historical Society Research Library

<sup>122</sup> West (1917), 21

the removing of a few bodies from this cemetery which should form no serious barrier to this much needed improvement.”<sup>123</sup>

Cordova was widened, but not until sometime after 1953.<sup>124</sup> The southeast corner of Tolomato that obstructed the street was removed. The masonry wall to the east and north of the cemetery was torn down. There are no known records regarding the details of this undertaking or the relocation of any graves as a result. According to common accounts, those exhumed were moved to San Lorenzo Cemetery. Stories have persisted of bones surfacing, but no documentary evidence has been found to support these claims.

After the widening of Cordova Street, another wall was constructed around the cemetery, which was connected to the remaining portion of the original south wall (Figure 1.14). This time the wall consisted of hollow concrete blocks similar to the original and parged with cement.



Figure 1.14 The wall at the southeast corner of the cemetery in 2008. A portion of the original wall remains at the southern span, marked here by an arrow, while the newer addition is in the foreground. (Photo by author)

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<sup>123</sup> West (1917), 28

<sup>124</sup> A 1953 zoning map for the city (completed by Loren N. Jones, Emmett W. Pacetti, and Jack H. Lauper for the City of St. Augustine) clearly places the southeast corner of the cemetery in the same location as the 1914 Wyllie map. Each of the Sanborn maps that include this area of St. Augustine also support this (the last of which dates to 1930). No city records or written accounts of the widening of Cordova Street were located by the completion of my research.

The picket fence and paneled gate present in 1902 remained in place behind the masonry wall, when West took the photo of Cordova Street in front of the cemetery for his city plan in 1917. This had vanished by the 1930s (it is absent in Johnston photo of Tolomato, Figure 1.15). By 1950, a chain-link fence was erected around the cemetery.



Figure 1.15 A photo by renowned photographer Frances Benjamin Johnston from a photo-survey of St. Augustine in the 1930s. This photo was taken approximately sixty feet from the west boundary of the cemetery facing east. The landscape is badly overgrown with palms, cedars, oaks, dense groundcover, and climbing weeds that cling to the vaults in the foreground.<sup>125</sup>

Though the cemetery had been a barren landscape by most accounts in the nineteenth century, during the twentieth century vegetation had overtaken the grounds. Countless markers were overwhelmed, uprooted, fractured or lost due to uninhibited

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<sup>125</sup> c/o St. Augustine Historical Society Research Library

plant growth. Tolomato sustained the characteristic neglect of a burial ground that has been out of use for several generations. But it remained a relic; a source of fascination for visitors and by some accounts a playground for the youth of St. Augustine.

Tolomato was revered, much in the way that Emerson described more than a century earlier; it was very highly regarded by the descendants of its slumbering residents, but like many historic sites it was not yet seen as an integral part of the community's heritage that merited considerate care and maintenance.

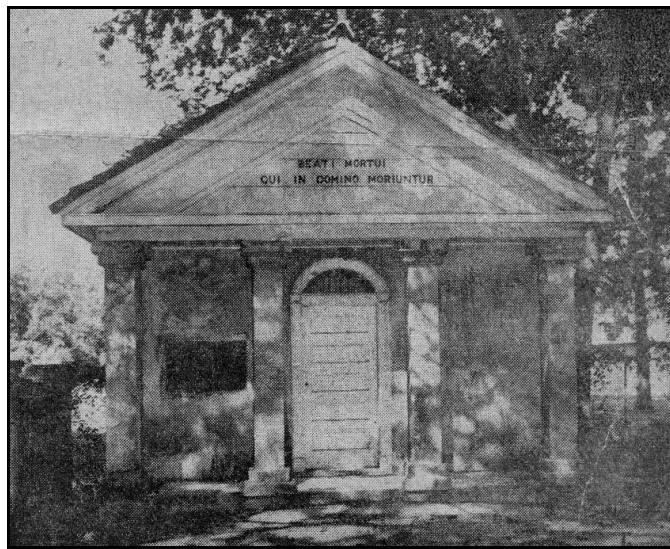


Figure 1.16 Varela chapel in 1950.<sup>126</sup>

By 1945, the chapel had undergone a number of structural alterations, including the replacement of the shingle roof with a clay-tile roof, the replacement of the cross surmounting the east gable, the addition of a bronze plaque memorializing Bishop Verot into the east façade south of the door, the replacement of the door, and the addition of the Latin phrase “BEATI MORTUI QUI IN DOMINO MORIUNTUR” (Blessed are the dead who die in the Lord), which was painted in the east gable (Figure 1.16). A thick stucco coating over the exterior of the chapel was added by this

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<sup>126</sup> Jim Leonard. "Old Cemeteries Are Important Link With City's Past" *The St. Augustine Record* 08/27/1950, 7 (c/o St. Augustine Historical Society Research Library)

time. Over time the chapel became more closely associated with Bishop Verot, who had been the sole inhabitant of the chapel since 1911; he remained entombed beneath a marble slab with an ornately inscribed epitaph for Father Varela.

Around the late 1960s, the Diocese of St. Augustine took an interest in the renovation of the old cemetery.<sup>127</sup> A movement to provide Bishop Verot with an appropriate grave of his own, particularly with the centennial of his death in the near future, led to a discussion that would in many ways decide the fate of St. Augustine's oldest-remaining burial ground.

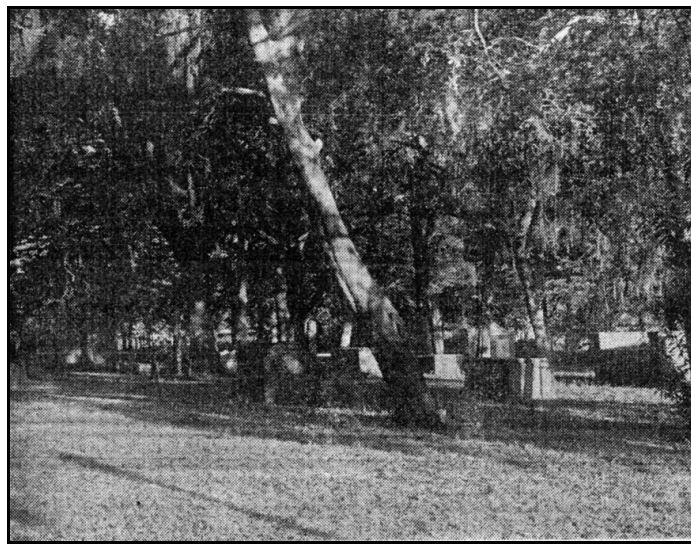


Figure 1.17 Tolomato Cemetery in 1945.<sup>128</sup> This photo was taken of the northern half of the cemetery from the area of the east gate. The present chain link fence appears to have been in place by this time. Many of the markers in this photo remain today, though most are in poor condition.

Many wished to move the bishop's remains to the Bishop's Chapel in San Lorenzo Cemetery, considered by many to be a more fitting memorial than Varela's modest chapel. Others feared his removal would result in a total loss of interest in the

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<sup>127</sup> Father Tom Willis, Personal Contact (July 2008)

<sup>128</sup> Unknown Author, "Catholic Builders of St. Augustine Rest in Tolomato" *The Florida Catholic* 08/03/1945, 8 (c/o St. Augustine Historical Society Research Library)

care of the cemetery, which had left to deteriorate throughout the twentieth century. Most vocal of the descendants of the Minorcans, was X.L. Pellicer, descendant of Francisco Pellicer, the prominent Minorcan that led the refugees of the New Smyrna plantation to St. Augustine in the spring of 1777.<sup>129</sup> The efforts of Pellicer and countless others helped to keep the bishop in Tolomato.

While the discussion was taking place, an old question regarding the chapel's former cohabitants resurfaced. Ever since 1911, when Father Varela's remains were exhumed and returned to Cuba, people wondered whether the correct remains were repatriated. In the 1950s, researchers from the University of Havana exhumed Varela's skeletal remains in order to conduct a forensic analysis to answer this very question.<sup>130</sup> The study was based on interviews of the surviving individuals connected to the 1911 exhumation and the analysis of Varela's skeletal remains. A member of the research team, who had been conducting a thorough investigation of the contemporary resources in St. Augustine, was granted access by the diocese to examine the chapel.<sup>131</sup> That researcher, Dr. Luis LeRoy Galvez, was undoubtedly shocked to find Varela's chapel had become a tribute to Verot. Galvez was unable to obtain permission to open the tomb and inspect the bishop's remains. Even without this critical piece of evidence, they were convinced that the remains in Havana were those of Varela. The Catholics of St. Augustine were less convinced.

On June 11, 1975, Bishop Paul Tanner and a select group of clergymen and parishioners, gathered at the Varela Chapel for their own investigation, said a prayer, and opened the grave of Bishop Verot (Figure 1.18). The bishop had been buried in an air-tight cast-iron casket with a small viewing window over the bishop's face, which

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<sup>129</sup> Griffin (1991), 98

<sup>130</sup> University of Havana. *Los Restos del Padre Varela en La Universidad de la Habana* (Havana: University of Havana, 1955)

<sup>131</sup> McCadden (1969), 168



had been sealed by a thin veil of concrete. Verot's remains were discovered in a surprisingly preserved state – essentially mummified. Upon close inspection of the face and garments that were clearly visible through the viewing window, there was no longer any question that they were in the presence of the late Augustin Verot.

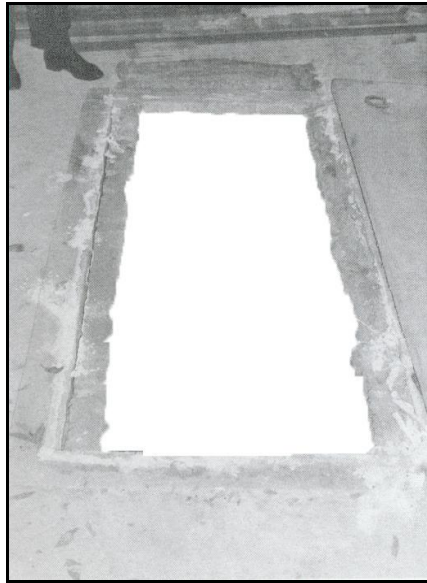


Figure 1.18 This photo was taken of the bishop's casket within Varela's tomb during the 1975 exhumation (the casket has been removed from this image out of respect). Varela's grave two markers: a massive marble ledger (at right) and smaller tablet crowning it (at top).<sup>132</sup>

With the mystery of the chapel's inhabitant finally laid to rest, the Diocese decided to honor the bishop's memory by renovating the Varela chapel and the grounds of the cemetery.

In addition to a number of repairs, the chapel underwent a series of alterations, as it had during the first few decades of the twentieth century, to further transform Varela's memorial into a tribute for its remaining resident, Bishop Verot (Figure 1.19). Varela's ledger was removed from the chapel floor and bolted to west side of the

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<sup>132</sup> Personal Records of X. L. Pellicer (courtesy of Patricia Danahy)

north, interior wall for “historical reference.”<sup>133</sup> The church acquired a granite ledger stone commemorating Bishop Verot, which was set over the over the tomb in the chapel floor. The interior floor, which had been bare concrete pavement, was tiled.<sup>134</sup> For more on the renovation of the chapel during the twentieth century, refer to section 2.5 of chapter two, which covers the full history of structural change for the chapel.



Figure 1.19 The chapel during the 1976 renovation. Varela’s ledger stone rests against the doorway, awaiting mounting on the northern wall.<sup>135</sup>

While the chapel received the most attention, funds were allocated to basic landscaping and the repair of damaged markers.<sup>136</sup> In the effort to honor Bishop Verot, the significance of the chapel as a memorial to Father Varela diminished. The desire to provide both sages with a fitting memorial of their own led to another undertaking in Tolomato during the 1980s.

<sup>133</sup> Powell (1976) and Jackie Feagin. “Ceremony to Honor Bishop Verot” *St. Augustine Record* (V. LXXV, N. 213, 6/8/1976) – there is still question as to whether the ledger was bolted to the interior or the exterior of the north wall. Testimony from a former caretaker (Bruce Wright, July 2008) places it on the interior. The mounting bolts still protrude from the exterior of the north wall today.

<sup>134</sup> Nancy Powell. “Florida Bishops Consecrate Cathedral of St. Augustine” *Florida Times-Union* (Jacksonville: 6/11/1976, Section B1)

<sup>135</sup> Feagin (1976)

<sup>136</sup> “A Plan for the Restoration of the Varela Chapel...” Personal Records of X.L. Pellicer (courtesy of Patricia Danahy)

Around 1987-88, another effort was made to renovate the cemetery. Similar to ten years earlier, this undertaking was combined effort between local residents and the Diocese. Their goals were to provide Bishop Verot with a new grave in a place of prominence in Tolomato, restore the Varela chapel as a memorial to its first resident, and refurbish the rest of the cemetery to honor and promote the significance of the site and its Minorcan heritage to the history of St. Augustine.

A permanent path was installed down the center of the cemetery (See Figure 1.20). The path was excavated only a few inches to avoid the possibility of encountering any unmarked graves and a coquina coping (or curbing) was erected at its borders. The path was filled with a bed of coquina gravel and covered with mulch. It was created under the presumption that there had always been some form of central corridor in this location historically, increasing the likelihood that there were no graves in this location (see Figure 1.10).

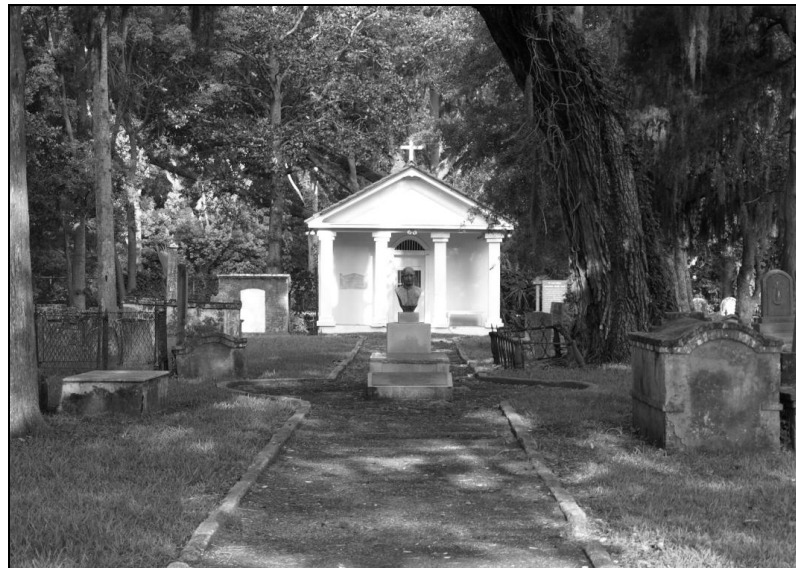


Figure 1.20 This photo exhibits the most significant products of the 1980s renovations. These include the permanent pathway, the tomb for Bishop Verot, and the restoration of the Varela chapel. The chapel appears painted in this photo from 2008, but this was not done until sometime after 1994. (Photo by Author, 2008)

This pathway provided a new place of prominence in the cemetery for the Bishop's new grave. The coping formed a circular expansion at the center of the cemetery, which became the site for the bishop's grave (Figure 1.21).

Bishop Verot's new marker was a granite box tomb with a bronze bust of Verot atop a granite podium at the western edge (the work of local sculptor Ted Karam). The bronze plaque commemorating Bishop Verot (placed in the chapel's east facade sometime prior to 1945) was removed and installed on a granite podium at the foot of the tomb.



Figure 1.21 Verot's new tomb (d. 1876) in 2008. (Photo by author, 2008)

The Varela chapel was restored as a memorial to its original resident. His ledger was removed from the chapel wall and placed back over the empty tomb in the floor. The tablet that originally crowned his ledger in the chapel floor (see Figure 1.18) was removed and set into the chapel wall, where Verot's bronze plaque had been. The cavity in the floor that was originally sealed by this tablet was tiled over.

Pellicer financed his own personal tribute to Varela by having a local craftsman, Adolf Klippstein, reconstruct the mahogany altar within the chapel, which was collapsing by the 1970s (Figure 1.22).<sup>137</sup> The central seal and ornamental

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<sup>137</sup> Anne C. Heymen. "Altar replica ready for Tolomato chapel" *St. Augustine Record* (7/25/1987), Section C

pedestals on each side of the altar were salvaged from the original and incorporated into the reconstruction.



Figure 1.22 Reconstructed altar in the Varela chapel in 2008. (Photo by author, 2008)

During both renovations in the 1970s and 1980s, the cemetery's constituents made an effort to beautify the deteriorated landscape. The sentiment that seems to have driven these efforts was that a more attractive landscape would better reflect the reverence of local residents for their Minorcan heritage and would be more inviting to visitors. A series of interpretive signs were erected to impart the more popular facets of the cemetery's historical and cultural significance, this included the mission, the Minorcans, and the story of Father Varela. Pellicer also made efforts to raise funds to establish a perpetual trust for the care of Tolomato, which he named the *Minorcan Fund*.<sup>138</sup> Whether or not Pellicer succeeded in establishing the trust before his death in 1990 is uncertain.

Tolomato Cemetery had always been a curiosity for visitors to the old city. This was just as true in the nineteenth century as it is today. The only concerted effort to formally interpret the cemetery began with these renovation campaigns. On occasion a parish priest would unlock the gate during daylight hours to allow

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<sup>138</sup> Personal Records of X. L. Pellicer (Courtesy of Patricia Danahy)

volunteers to offer tours to visitors.<sup>139</sup> This practice came to end with the close of the 1990s.

Around 2000, Colonel John Masters (a member of the *Sons of the Confederate Veterans*) received permission from the Diocese to erect eleven Confederate markers in Tolomato. Masters found records that confirmed the burial of a number of Confederate soldiers, none of whom had a marker remaining. The diocese approved the installation of these markers so long as they were scattered across the grounds in a manner that would appear more realistic to the actual interments.<sup>140</sup> To their surprise the markers were erected in a perfect row along the front of the cemetery, in the fashion of a military (or national) cemetery. In a subsequent interview Masters shared:

“I knew they were there. Nothing to indicate Confederates buried there, so out of the hundreds buried there without markers, I did a little research and found these 11 names of men who were in the Confederate States of America Services. One man is buried at sea, but we put up a marker for him anyways.”<sup>141</sup>



Figure 1.23 Eleven Confederate markers erected by Masters in 2000. (At left, Photo by Author, 2008)

A final restoration campaign began in 2002 under the direction of Paul Fagundo with members of both the *Cuban Heritage Foundation of St. Augustine* and

<sup>139</sup> Carol Bradshaw, Menorcan Cultural Society (personal contact, August 2008)

<sup>140</sup> Father Tim Lindenfelser, Director of Cemeteries for the Diocese of St. Augustine (Email Communication, August 2008)

<sup>141</sup> Natalie and Tommy Lucas. “Tolomato Cemetery gets 11 new grave markers” *St. Augustine Record* (1/4/2000)

the *Father Felix Varela Foundation*. The two groups sought to restore the cemetery as a tribute to Father Varela. The effort was initiated with a cemetery clean-up day that drew an estimated 120 Cubans from Miami.<sup>142</sup> Their main goals were the construction of a “more historically appropriate” fence (preferring an iron fence), the installation of lights to deter vandalism, and the repair of damaged markers.<sup>143</sup> The effort dissipated before sufficient funds were raised.

Two years later the management of the cemetery transferred from the Diocese of St. Augustine to the Cathedral Basilica of St. Augustine.<sup>144</sup> Since that time restoration efforts and renovation programs have fallen silent. The cemetery sits quietly once again, watching the city pass beyond its gates. Today it is cared for by parish employees, who perform basic landscape maintenance activities. Perhaps twice a year the gates are opened to the public, but there is no interpretation of the historic cemetery beyond the embellished stories of passing tour guides and a landmark sign from the 1970s, sharing only glimpses of the rich heritage sealed within.

#### *A New Heritage...*

In recent years the cemetery has been known less for its historic significance than for legends and tales of supernatural activity. Tales of a woman-in-white, a dark, cloaked figure, an angry Indian threatening passing pedestrians, and a young boy playing in a tree, altogether draws countless visitors to the gates of the old cemetery to stare, photograph, and videotape the vacant grounds in hopes of capturing a glimpse of the supernatural. For the general public, Tolomato Cemetery is increasingly becoming known principally as the “most haunted place in St. Augustine.”

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<sup>142</sup> Peter Guinta. “Repairs planned at Tolomato” *St. Augustine Record* (6/11/2001)

<sup>143</sup> Guinta (2001)

<sup>144</sup> John Garofalo, Parish Coordinator, Cathedral Basilica of St. Augustine (Personal Contact, December 2008)

The stories of haunting at Tolomato are often attributed to an “ancient Indian burial ground”, an Indian village that was sacked by the Spanish for use as a cemetery (a gross fabrication), or the martyrdom of Father Corpa in 1597.<sup>145</sup> Fabricated histories and legends are shared by tour guides, who market a good story that is quickly internalized as fact by unassuming visitors. This has become a serious interpretive issue for the cemetery.

The senescent atmosphere of Tolomato lends itself easily to the stereotypical haunted cemetery of popular culture. The site is heavily shaded beneath a dense hammock of “ancient” oaks, each with heavy accumulations of Spanish moss that sway gently amid steady coastal breezes; the scattered markers, dark with age couple with dense vegetation to create this romantic, almost “old world” setting. In the evenings the lights from surrounding properties and street lamps flood the cemetery at extreme angles to form a stenciled array of shadows in nearly every direction.

The haunted lore of Tolomato has been a significant part of the cemetery’s heritage for many years. In 1950, there was an account of a visitor that witnessed a “vision” in the cemetery, which led residents to crowd the walls “nightly” to catch a glimpse themselves, only to find the vision to have been nothing more than a product of the shadow-play of the lights surrounding the cemetery.<sup>146</sup> Residents may have walked away from the fence in 1950, but people line up nightly for the same reason today.

Legends and stories (what some might call fabricated heritage) have become a significant part of the cemetery’s heritage. In many ways this new heritage has

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<sup>145</sup> Father Corpa was the priest of the first Tolomato mission, who was killed during the Guale Revolt in 1597 at the original mission site in Georgia. It has been a common misconception for over a century that the cemetery is the site of this original Tolomato mission, rather than the final destination of this mission in the 1720s.

<sup>146</sup> Leonard (1950)



become another facet in the significance of the cemetery; a fascination for another interest group. There is a fine line between fiction and legend in this site, which, like so many other historic cemeteries, has been generally overlooked by historians. This has produced an atmosphere in which creativity can reign, with little evidence to confirm or refute the clever tales and superstitions that fascinate so many.

While many consider these interpretations disrespectful, the attention they generate is in many ways a “last leg” for this cemetery, which is no longer interpreted for its historical significance and remains sealed within a rusted chain-link fence. Tolomato faces a fate common to many (if not most) historic burial grounds – a disconnection from society, particularly their own communities. Usually, a few generations after the last interment a cemetery “goes cold”, when family support is no longer present. Though there seems to be a firm interest in the general well-being of Tolomato among residents and descendants, the channels to utilize and realize that interest are currently absent.

#### 1.4 Conclusion

Tolomato Cemetery began as a simple Catholic church graveyard. Over time the site grew and conformed to the needs of the community. When it was no longer in use, after 1884, the destructive proliferation of vegetation throughout the landscape reflected was a reflection of this evolving relationship between community and cemetery. Beginning in the 1970s, Tolomato underwent a series of renovations to provide a more sanitary appearance, considered more respectful in this modern era of memorial park cemeteries. Tolomato has not made a smooth transition into the status of an historic site. Though with the greatest of intentions, it has only been maintained as any contemporary, modern cemetery, rather than the sensitive historic landscape that it is. Renovation and restoration campaigns have been carried out on the basis of

very exclusive goals, independent of what has been done in the past and without a cohesive vision for the future.

The history of this cemetery demonstrates the need of a preservation program to steer maintenance and interpretive activities. In the next chapter, a survey of existing conditions will further demonstrate how the lack of such a program and philosophy has resulted in the loss of historical integrity and could result in further risk to the remaining historic features in the future. Chapter three provides recommendations for a specific treatment program and guiding philosophy for this site.

The current lack of public involvement in the stewardship process poses another significant threat to the sustainable care of this cemetery. For much of the cemetery's history, the site has remained locked within a chain-link and barbed-wire fence in order to protect it from thieves or vandals. For the past ten years Tolomato has been closed to the public entirely with few exceptions. Chapter four of this thesis will address how closing the cemetery entirely and providing no formal interpretation can pose a far greater threat to the long-term preservation of this site than vandals or thieves.

Preservation is an ongoing process fueled by understanding, consideration, and the sustained interest of the general public. Without providing an opportunity for people to become familiar with the site, it will be difficult to maintain public interest in any preservation efforts. Remaining considerate of different forms of heritage, as discussed in the final section of this chapter, can be a resource for the caretakers of this cemetery. The challenge will be to utilize the available resources considerately and respectfully without putting the site itself at risk. These topics will be discussed further in chapter four.

## **Chapter 2 Existing Conditions**

### **2.1 Introduction**

Cemeteries provide a laboratory for the practice of historical research; they are frequently referred to as aboveground archaeological sites or outdoor museums. These landscapes exhibit the social and cultural histories of the communities that formed and shaped them. Similar to other archaeological sites, cemeteries consist of a series of strata; layer upon layer of deposited history.

This chapter will introduce the features that comprise Tolomato. These features were documented in an inventory of the cemetery and are presented in this chapter as a record of existing conditions. The inventory consisted of documenting marker forms and types, their basic dimensions, transcribing epitaphs, assessing the condition of built features, and identifying tree species. A map of the cemetery was made in June 2008 with the assistance of members of the *St. Augustine Archaeological Association*. Marker documentation and transcription was undertaken with the assistance of students from the University of Florida and the Santa Fe College Anthropology Program, both located in Gainesville, Florida.

The chapter is divided into the following sections: grave markers, plot enclosures, Varela mortuary chapel, property demarcations, circulation features, interpretive signage, archaeological features, and a survey of trees. The documentation of Tolomato's contributing features is an integral first-step towards understanding the complexities of this site. This chapter is effectively a catalog of site features, a basic discussion of their significance to the historic landscape, and the assessment of conservation issues associated with each category of feature.

Each marker has been assigned a number that is associated with a map of the cemetery (Figure 2.1) and is referred to according to that number in this chapter. A marker inventory, complete with photos and transcriptions for each marker (by number), has been assembled as a reference in Appendix A.

## 2.2 Grave Markers

There are 105 distinct grave markers in Tolomato Cemetery. Four of these are marked by footstones alone (32F, 85F, 91F, and 98F), two of which have been displaced.<sup>147</sup> Two graves are marked by fenced plots alone with no other marker in the plot (22P and 31P).<sup>148</sup> With few exceptions, the remaining grave markers can be divided into seven general categories: aboveground vaults, ledgers, cradles, tablets, box tombs, obelisks, and one desk. An eighth category consists of unidentifiable markers, whose poor conditions have made conclusive identification all but impossible.

This section will introduce the different categories and subcategories and provide a description for each. Inferences regarding chronologies are based on the remaining markers and historical photographs. They do not take lost markers into account or the frequent mistakes of stone carvers.

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<sup>147</sup> No. 85F appears to have belonged to the tablet of William Stubbs (No. 80), which was moved to rest against No. 81 sometime after 1976, when the tablet was documented as residing approximately in the area of this footstone (Coomes, 1976)

<sup>148</sup> No. 25 also appears to be a footstone for marker 20 (Charles Gobert, see Coomes' map of Tolomato Cemetery, 1976). If this is the case, then 25P also belongs in this group.

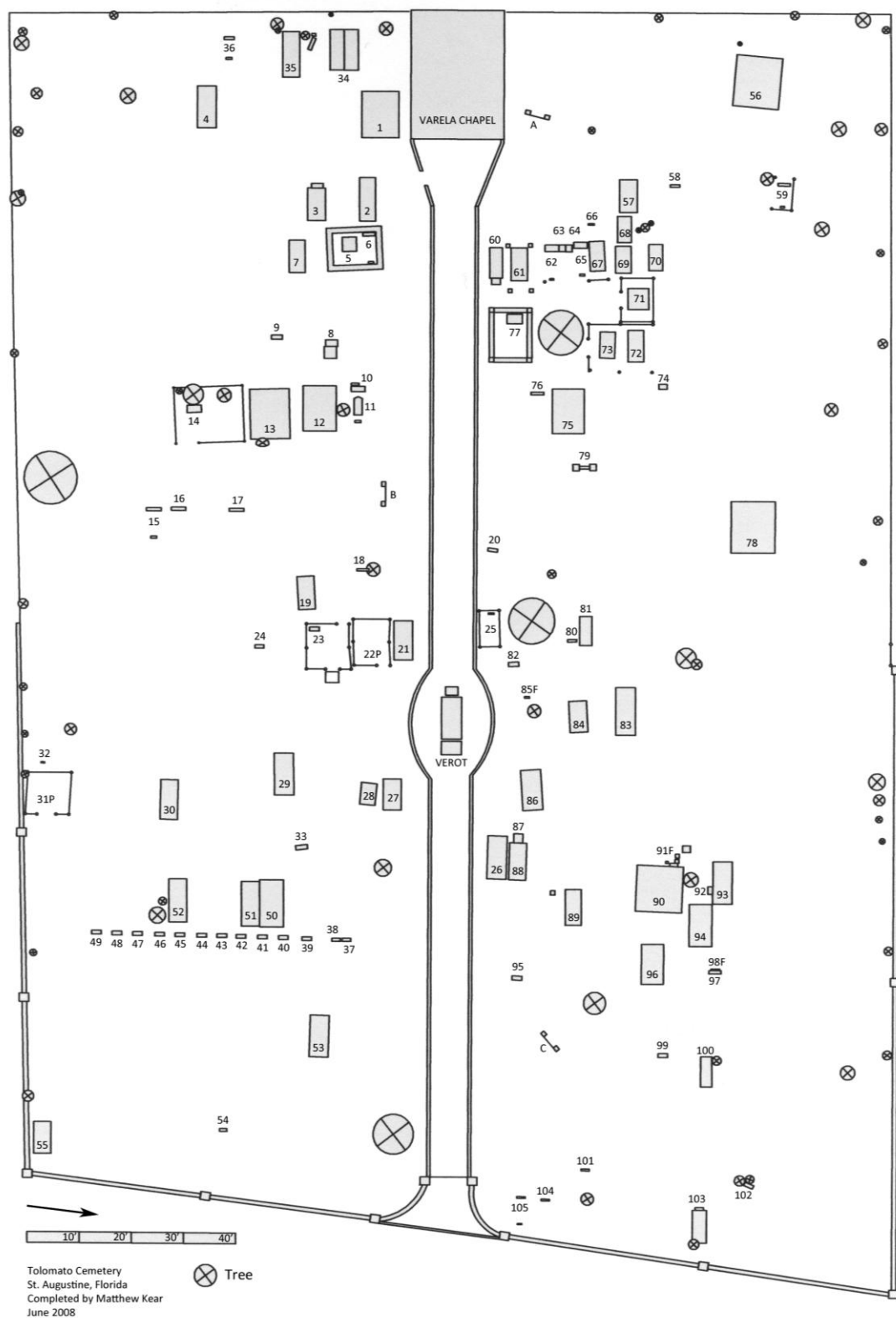


Figure 2.1 Tolomato Cemetery Map (by Author, 2008)

### 2.2.1 Box Tombs

Box tombs consist of a marble ledger (or slab), which has been elevated to various heights by the construction of a box over a grave (Figure 2.2). The boxes of Tolomato Cemetery were constructed from brick or coquina masonry that was parged (coated with stucco) to create a smooth surface.



Figure 2.2 Cantoned box tomb of William Travers (d. 1820, No. 100 from southeast). The ledger of Pedro Benet (d. 1840, No. 72 from east) was a box tomb as late as 1994, when it was included in a photograph of the chapel by Meg Risley (see Figure 2.36). (Photos by Author, 2008)

Box tombs were prevalent in Tolomato from the late 1790s through the 1870s. This represents the longest memorial tradition in the cemetery. It was also common for ledgers and box tombs to “swap” forms; ledger stones placed on the ground were often elevated atop a masonry box sometime after the burial and ironically in later years the masonry walls would collapse and the ledger would be returned to the ground. As a result, these tombs were often empty; built over a closed grave.

There are a variety of box tombs present. The three distinct forms are defined by: 1) the presence of cantons and pilasters (vertical projections that separate otherwise recessed faces; see Figure 2.2); 2) recesses separating otherwise smooth

surfaces; and 3) entirely smooth surfaces. Nos. 27 (Elizabeth Forrester, d. 1798, see Figure 1.3) and 83 (Father Michael O'Reilly, Figure 2.3) are both examples of smoothed boxes; they are also the oldest (dated) markers in the cemetery. The earliest example of the cantoned form is No. 57 (Catalina H. Benet, d. 1816). While the less-represented of the forms, the smooth box may have been the earlier form. Most of the remaining cantoned boxes date to the 1820s, but are present through the 1860s.



Figure 2.3 (Left) Recessed box tomb of Michael Crosby (d. 1822, No. 84 from southeast). (Right) Smooth box tomb of Michael O'Reilly (d. 1812, No. 83 from northeast). (Photos by Author, 2008)

There are two exceptions to the three forms. No. 19 (Mary & Alex Avice, d. 1877, 1883) is a brick box with a marble ledger; the joint between the two was sealed and smoothed to resemble a single, solid unit. No. 60 (Maria de las Nieves Huertas, d. 1854) is a ledger atop a shallow box. The inscription dates to 1854, but the box appears to be a more recent addition; possibly the product of relocation.<sup>149</sup>

### 2.2.2 Ledgers

Ledger stones are slabs placed directly on the ground over a closed grave (see Figure 2.2). There are only two remaining examples in Tolomato (Nos. 61, 72). It is

<sup>149</sup> Coomes (1976), 133 (Map) – this marker is in a different location in 1976, north of the chapel. A photo taken by Sharyn Thompson in 1987, wherein the marker is absent, also supports this conclusion (Florida State Archives, RC19664). There is also a surface feature north of the chapel (see section 2.8 Archaeological Resources Map – Feature D is what appears to have been the ruin of a coquina curbing, which may have marked the original plot for No. 61).

difficult to ascertain whether ledgers were once part of a box tomb or whether a box was originally a ledger. Marker 72 was a box as late as 1994. Today the ledger sits fractured on the ground, presumably the result of the tomb's collapse. Marker 61 is in the same condition, possibly the product of a collapsed tomb as well.

### 2.2.3 Cradles

The cradle (a.k.a. tablet-on-ledger) was another late addition to Tolomato's architectural landscape, dating from the 1850s to 1870s (Nos. 67, 68, 69, 70, and 73). Interestingly, the cradle appears almost exclusively in a remote area of the northwestern section of the cemetery.



Figure 2.4 Antonica Cecilia O'Hara cradle (foreground, d. 1856, No. 67 from southeast). Four of the five cradles in Tolomato appear in this photo. (Photo by Author, 2008)

The earliest example in Tolomato is also the most unique and complex form present. No. 67 (Figure 2.4) is essentially a tablet-on-base set into the western edge of a ledger stone, atop a shallow masonry box. Like Tolomato's aboveground vaults and boxes, the masonry was parged. Both tablet and ledger are marble; though badly stained today, they were once a fine white marble. Both were carved with long epitaphs; the tablet is in *bas relief* (raised lettering) and inscribed and the ledger is inscribed.



Later examples appear to have been adaptations of the No. 67. Also surmounted with marble tablets, the ledger and box were replaced with thick concrete slabs, scored to resemble the outline of the more traditional cradle (a tablet and footstone framed and connected by a narrow curbing). There are two examples in Tolomato with a marble footstone (Nos. 70, 73).

#### 2.2.4 Desk



Figure 2.5 Tolmey Ponce desk (d. 1877, No. 9 from northeast). (Photo by Author, 2008)

There is one desk in Tolomato (No. 9, Figure 2.5). No. 9 (Tolmey Ponce, d. 1877) is the desk in its simplest form; formed concrete. The epitaph seems to have been formed with a die set that was pressed into the wet concrete surface.

#### 2.2.5 Aboveground Vaults

The second most abundant and most prominent architectural forms are the aboveground vaults of Tolomato (Figure 2.6). The term suggests that box tombs could belong in this subtype, but there is a distinction. As noted, box tombs were often constructed over old burials. Aboveground vaults are designed specifically for the purpose of depositing the dead above the surface in such a way that will maximize space for future interments. They were built for families. A wide range of variations

for this form can be found throughout the southeastern United States.<sup>150</sup> Unfortunately, few studies have been conducted on these vaults, so there is limited information available on their development and use.



Figure 2.6 (Left) Unmarked barrel vault (No. 90 from southeast). (Right) The entry into this vault was through a bricked opening at the east facade (see arrow), which was probably once concealed by a tablet. (Photos by Author, 2008)

Of the twenty-four vaults in Tolomato only nine have verifiable dates, which range from the 1850s to 1880s. These are scattered across the landscape. The earlier vaults (ca. 1850s-60s) appear in the western half of the cemetery (west of Verot's tomb in the pathway), while those from the 1870s and 1880s are in the eastern half of the cemetery.

The greatest distinction among the different forms that have been documented at other sites is the means of entry, either through a subterranean stairway that was often buried or otherwise concealed from view or through an opening in one of the brick walls.<sup>151</sup> The only confirmed method of entry in Tolomato is through an opening in the east façade.

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<sup>150</sup> Michael Trinkley and Debi Hacker. *An archaeological excavation of four family tombs at Colonial Park Cemetery, Savannah, Georgia* Chicora Foundation Research Series 58 (Columbia: Chicora, December 1999), 53 and Sharyn Thompson. "These Works of Mortuary Masonry: The Aboveground Tombs of St. Michael Cemetery, Pensacola, Florida" *Southern Quarterly* 31:2 (Winter 1993), 50-73

<sup>151</sup> Trinkley and Hacker (1999), 53

In Tolomato, these vaults are masonry constructions, built with brick, coquina blocks, or a combination of the two. The opening was sealed with masonry, using a softer mortar than was used for the rest of the structure (often thick stuccoes), allowing greater ease for its removal for future interments (Figure 2.7).



Figure 2.7 Collapsed vault for Jane Masters (d. 1855, No. 12) interior view of east wall (left) and exterior view of east wall with tablet (right). (Photos by Author, 2008)

All surfaces were parged with similar stuccoes (usually fine-textured, tan stucco), which suggests an attempt at maintaining a uniform appearance among these vaults (except for No. 29); stucco was always thickest over the vault, which has been attributed to an early attempt at waterproofing.<sup>152</sup> In several examples, surfaces were scored to resemble ashlar masonry (Nos. 1, 56, and 78 – Figure 2.8). Many tombs have been parged with much harder cements (Nos. 4, 34, 52, 78, 88), the result of attempts to repair failing stuccoes and mortars.



Figure 2.8 Sabate family vault (No. 1, tablet and parapet of east face). (Photo by Author, 2008)

<sup>152</sup> Trinkley and Hacker (1999), 62

In Colonial Cemetery in Savannah, Georgia, four aboveground masonry vaults were excavated, providing a rare glimpse into their construction and use.<sup>153</sup> The foundation was constructed well below the surface, in a pit dug to provide greater interior space and height for the tomb. It is possible that many vaults are much larger than they appear, with a significant portion existing below the surface.

A system of shelving for the deposition of the dead was constructed within these vaults. Shelves were either built into the walls of the structure from brick or formed by fastening a series of iron rods to the walls (the plates used for fastening these are visible on the exterior of some vaults, Figure 2.9) onto which large slabs were set as platforms for coffins. Bodies (or coffins) could be placed on shelves or the earth below. Depending on the size of the vault and the wishes of its owner, it could accommodate a wide range of individuals. The occupancy of aboveground vaults in Tolomato (according to the remaining markers) ranged from one to five interments.<sup>154</sup> With the shifting and compilation of remains, the larger vaults could accommodate far more than may seem possible.

There are six distinct subcategories of vaults in Tolomato. They are barrel, classic, box, double-barrel, small-barrel, and pyramidal. The largest and most common form in other cemeteries is the barrel vault (Nos. 2, 3, 4 – see Figure 2.6). The barrel vault is defined by its characteristic barrel-shaped roof. Among the more unique examples of this category are Nos. 1, 26, 75, 78, and 90. Barrel vaults are also distinct from other forms in Tolomato by the prominent parapets of their west and/or east walls.

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<sup>153</sup> Trinkley and Hacker (1999)

<sup>154</sup> This is based solely on those burials identified by grave markers and assumes the presence of the deceased within the vault, which may or may not be the case.



Figure 2.9 Sanchez family vault (No. 78, southeast corner). Iron rods were fastened to iron plates on the north and south walls (see arrow), which form an interior shelving system for the dead. (Photo by Author, 2008)



Figure 2.10 (Left) Paul and Augustener Masters vault (d. 1883, 1881, No. 96, from southeast). (Right) Unmarked double-barrel vault (No. 34, east view). (Photos by Author, 2008)

Many vaults were intended for only one or two burials. These were generally smaller-scaled versions of other forms. The entrance or point of access into these vaults was also through the east wall. This undoubtedly served as an opening for subsequent burials as well, which appears to have been the case for at least two markers here (Nos. 86, 96 – Figure 2.10). Each example is distinct for having a tablet set into (or atop) the western parapet. This form developed late in Tolomato (ca. 1875-1884).

Perhaps the most unique vault form in Tolomato is the double-barrel vault (No. 34, see Figure 2.10), which appears to have been built for fewer burials. Like other smaller vaults in Tolomato, No. 34 has a western parapet and an eastern opening. It also has the double-corbelled ledge around the edge of the roof that is common among the barrel vaults in Tolomato.

No. 34 has sustained significant deterioration from moss and lichen growth, excessive moisture content, and possibly even an impact to the south vault. Despite the damage, the marker remains intact, largely due to makeshift repairs. Lost or damaged brick has been replaced with harder modern brick, mortar joints patched with hard cement, and a portion of the southern barrel has been reconstructed with cement and wire mesh. These repairs, though well-intended will lead to further damage in the future. This discussion will be explored further in chapter three.



Figure 2.11 Oliveros-Papy vault (No. 56, southeast corner). (Photo by Author, 2008)

The classic sub-type (No. 56, Figure 2.11) resembles a more traditional form of vault, but is very similar in form and construction to the other aboveground vaults in Tolomato. The structure consists almost entirely of brick masonry that has been parged and scored to resemble ashlar masonry. The north and south facades have a series of raised, square openings just below the roofline at the north and south walls.

These openings are entirely ornamental, providing no actual passage for light or air into the vault. The gabled-roof consists of a simple wood frame and tin sheeting. There are tablets set into both the north and south walls of this vault; each is inscribed with an epitaph for different individuals. The arched opening at the east facade has been sealed with a concrete slab. Fragments of rusted iron have fractured the stucco on west wall, indicating the presence of interior iron shelving.



Figure 2.12 In this excerpt of a photo that dates to around the 1880s, the Oliveros-Papy vault is shown as it once looked.<sup>155</sup>

Architecturally, this vault seems to have been an attempt at resembling the Varela chapel. The chamfered columns, front-gabled roof, and neoclassic archway are all features the two structures share. The east gable for the vault was also once surmounted with a simple cross, like the chapel (Figure 2.12). Unlike the chapel, the faux mortar joints of the scored stucco were once painted to resemble the actual mortar joints, further accentuating the ashlar appearance. No. 56 dates to the 1850s and is the only example of the classic in Tolomato.

No. 50 is the lone example of the box subtype. The box vault is constructed like the other vaults, out of stuccoed masonry, even possessing a slight vaulting to the roof. The function of this vault is unclear. The two separate, raised-courses of bricks

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<sup>155</sup> c/o St. Augustine Historical Society Research Library

might indicate the presence of interior brick shelving. The lower portion of the west wall is noticeably further-recessed than its corresponding faces, which might indicate the place of entry and/or the former location of a tablet (assuming this vault was intended for multiple burials). There is no date for this sub-type, but the 1833 Clements Map (see Figure 1.6) places this marker outside the eastern boundary of the cemetery at that time. The neighboring No. 51 was added in 1877 and appears to have been built to connect to No. 50's south wall, possibly due to the lack of space in the cemetery at that time.

The most peculiar of Tolomato's markers is a small coquina box (No. 28, Figure 2.13) with a pyramidal roof. No. 28 was built entirely from coquina blocks. It has narrow cantoned corners and recessed faces. The vault is surmounted by a coquina block roof, cut and formed to the shape of a crude pyramid. A central keystone in the center of this pyramid has a slot, possibly for the insertion of some lost architectural element. It appears to be the only surviving example of an earlier tradition of grave markers in the cemetery. The entire vault was coated in several layers of stucco, now deteriorated and overcome with moss, lichen, mold, and plant growth.



Figure 2.13 Unmarked pyramid-roof vault (No. 28; left, from northwest; right, from southeast). (Photo by Author, 2008)



The condition of this box today closely resembles the tomb of Jesse Fish on Fish Island (a northwestern section of Anastasia Island today) in a sketch by H.S. Wyllie (Figure 2.14), which might shed some light on the original appearance of this unique monument.

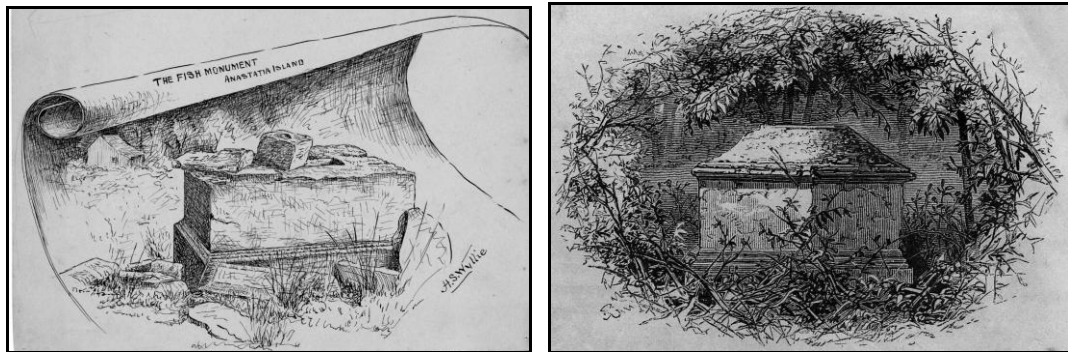


Figure 2.14 (Left) Sketch of Fish Monument Ruin by H.S. Wyllie.<sup>156</sup> (Right) The Fish Monument in 1874.<sup>157</sup>

#### 2.2.6 Tablets

Tablets are the largest category in the cemetery, amounting to nearly half of the remaining markers. The traditional tablet is the standard, if not archetypical, grave marker in western tradition. The oldest example in the cemetery dates to the 1820s and the tablet is well-represented through the 1880s. There is little variation among the tablet materials in Tolomato; only marble has been identified. There are three general subcategories, which are based on the manner in which the tablet is held upright: the standard tablet (Figure 2.15), tablet-in-socket, and tablet-on-base (Figure 2.16).

The standard tablet consists of a long stone that is sunken directly into the ground to hold the marker in place. By far the most common form in the cemetery, the

<sup>156</sup> c/o St. Augustine historical Society

<sup>157</sup> Woolsen (December 1874), 17 – c/o St. Augustine historical Society

standard tablet represents thirty-five of the forty-nine tablets present and dates from the 1820s to the 1870s.



Figure 2.15 Standard Tablets of Ann Wilkinson (left, d. 1829, No. 15) and Father Edward Mayne (right, d. 1834, No. 16, both from east). (Photo by Author, 2008)



Figure 2.16 (Left) Tablet-in-socket base of "Little Kate" (d. 185\_, No. 24, west face). Note the visible ledge of the cutaway shoulders of this tablet. These tablets are often thinner and thus liable to fracture if leaning (No. 24 was wedged in place with nails). (Right) Tablet-on-base of James Morgan (d. 1877, No. 54, east face). This small, thick tablet has a flat plane on the bottom, adhered to a shallow base with a fine mortar. (Photos by Author, 2008)

The other tablet forms are defined by their placement within or atop a stone base. The tablet-in-socket is a tablet, whose lower portion is tapered to form a key that fits into a slot in the base. The joint between tablet and base provides a secure fit, ensuring a more stable monument that requires less stone than other forms. The tablet-in-socket dates to the 1850s and 1860s in this cemetery.

The tablet-on-base consists of a thicker tablet (or die) that is set on a stone base, often held in place by pins or mortar (adhesives have also been used in recent years as repairs), though it is common for larger tablets to remain unsecured. For many tablets in Tolomato, it is uncertain whether the present method of fastening tablets to the bases is original, as repairs were never documented. The tablet-on-base was introduced around the 1850s and was present through the 1880s.

There are also eleven different tablet shapes in the cemetery: round, gabled, gothic, segmental, ogee, square, round-with-raised-shoulders, gothic-with-acroteria, ogee-with-cutaway-shoulders, cross-surmounted, and pedimental-capped. Gabled is the most common today due to the addition of the confederate markers in 2000. Historically, it would have been one of the three more prevalent tablet shapes, alongside round and segmental. Among the more unique are the gothic-with-acroteria tablet of Father Mayne (No. 16, see Figure 2.15), the ogee-with-cutaway-shoulders tablet of Stephen Pacetti (No. 104), the pedimental-capped tablet-on-base of Mary Drysdale's marker (No. 14), and the cross-surmounted tablet-in-socket of Sisters Louis Joseph and Julie Slotilde (No. 82), both of the *Sisters of St. Joseph*. The cross surmounted tablet was common for the Sisters of St. Joseph and can be found in the nearby Nombre de Dios Cemetery.

Despite the wide range of tablet shapes in Tolomato, none are well-represented enough to really provide a useful chronology of the tablet shapes used historically in the cemetery.

Marble is the sole material for tablets, but there seem to be a variety of marbles present. The condition of many monuments made their identification difficult and beyond my ability, but granular structures ranged from the finest, possibly an Italian marble, to the more coarse Georgia marble. Most of the bases consist of a form of

brown sandstone, which was parged with concrete (which has been lost, in many examples). Some bases are the same marble as the tablet (Nos. 14, 82). Granite is conspicuously absent, present only as one base (No. 56, tablet in north wall).

#### 2.2.7 Obelisks



Figure 2.17 Mary Carmen Mickler obelisk (d. 1857, No. 87, west face). This marker was a popular perch for this bird during my research in the cemetery. (Photo by Author, 2008)

The obelisk appeared in Tolomato around the 1850s (dates range from 1849-1865) at the height of the Egyptian revival stylistic movement in American monumental architecture. All forms present are set atop a form of simple, marble pedestal and masonry base. Base materials are sandstone (Nos. 63, 64), brick (No. 87, Figure 2.17), or coquina block (Nos. 5, 71), depending on the size of the monument (masonry was used for larger obelisks). Masonry bases were parged. Marble was the sole material for the remaining obelisks. Interestingly, the obelisk was used exclusively here for the graves of women and children. The obelisks of Tolomato also host some of the most touching epitaphs in the cemetery.

### 2.2.8 Marker Inscriptions & Motifs

The most prevalent phrase in Tolomato is *Sacred to the Memory*. This phrase was prevalent in nineteenth century inscriptions and appeared in Tolomato from 1798 to 1882, almost the full life of the cemetery.

The phrase *Here Lies* appears on a few graves in the cemetery, ranging from 1812 to 1856. The two earliest examples are the graves of clergyman (Nos. 16, 83), in which the phrase appears in the Latin, *Hic Jacet*. No. 55, the grave of T.F., is an example. A study of the Catholic interment records at the *St. Augustine Historical Society Research Library* between the 1820s and the early 1860s<sup>158</sup> would probably reveal the identity of this mysterious figure.

Other common phrases include *The Grave of* (1830-1850s), *In Memory of* (1836-1875, mostly after 1860), the practice of inscribing only the name(s) and dates of birth and/or death (1854-1884), and the name and dates with the inclusion of short biographical facts and religious quotes or biblical verses (1825-1881, mostly between the 1850s and 1870s).



Figure 2.18 (Left) *Civil War Type* tablet of Hector Adams (d. unknown, No. 102, east face). (Right) *Confederate Type* tablet of James Pellicer (d. 1872, No. 46, east face). (Photos by Author, 2008)

<sup>158</sup> This range of dates is based on this phrase and career of this markers carver W. T. White (see *Stone Carvers*, below).

Military-issued tablets are among the more common forms present, though only two are original (Nos. 99 and 102, Figure 2.18). There are two forms of military-issue markers in the cemetery. The *Civil War Type* (Nos. 99 and 102) is a segmental-arched marble tablet with a sunken shield and bas relief wording. This type was reserved exclusively for Union soldiers, but was also issued to veterans of the American Revolution, War of 1812, Mexican War, the “Indian Campaigns”, and the Spanish American War.<sup>159</sup> The *Confederate Type* consists of a gabled marble tablet with the *Southern Cross of Honor* centered above the inscription. All thirteen examples of this type appear to be recent additions to the cemetery, though two have not yet been accounted for (Nos. 10 and 23).<sup>160</sup> During the Civil War, most markers for casualties of war were simple wooden tablets. It was not until the 1870s that the War Department issued the Civil War type markers as more lasting tributes.<sup>161</sup>

The overwhelming majority of the motifs present in Tolomato cemetery are religious in orientation, dominated by the cross and the Christian acronym, *I.H.S.* (from the first three letters of the Jesus’ name in Greek – *iota eta sigma*). The majority of the inscribed markers include some form of cross motif. Of the eleven varieties of crosses, the most common is the standard Roman cross; several other motifs include a variation of this old standard. The other recurrent themes are the cross and floral combination, the combined *I.H.S.* cross (represented commonly as the *cross triumphant*), and general floral motif. Other motifs in the cemetery with further

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<sup>159</sup> U.S. Department of Veteran Affairs, Burials and Memorials “History of Government Furnished Headstones and Markers” <http://www.cem.va.gov/cem/hist/hmhist.asp> (site visited 02.15.2009)

<sup>160</sup> *St. Augustine Record* article (Lucas 2000) on Colonel John Masters’ recent addition of these markers only accounts for eleven markers (those in the front of the cemetery). There are two others in the cemetery (Nos. 10, 23) that were not accounted for, but their appearance and condition suggest that they are no older than those added by Masters. Even if this is not the case, they are definitely twentieth-century additions.

<sup>161</sup> U.S. Department of Veteran Affairs, Burials and Memorials “History of Government Furnished Headstones and Markers” <http://www.cem.va.gov/cem/hist/hmhist.asp> (site visited 02.15.2009)

religious significance are the open bible, dove, hand of god, trefoil and chi-rho, and the acronym, J.M.J. (“Jesus, Mary, and Joseph”).

Tolomato Cemetery was dominated by religious-oriented themes and iconography. While the grim motifs of the eighteenth century church graveyards (i.e. *death’s head*, *soul effigy*, etc.) are absent from this cemetery, the bereaved of Catholic St. Augustine sought out more positive and hopeful religious imagery to commemorate their departed.

Tolomato Cemetery seems a modest reflection of the religious landscape in its time, somewhat influenced by the romantic architecture of nineteenth-century picturesque movements; it was a church graveyard that embraced the “symbols of hope, immortality, and life” that made cemeteries the welcoming places and attractions they were during the nineteenth century.<sup>162</sup>

#### 2.2.9 Stone Carvers

For most of Tolomato’s active life, St. Augustine does not appear to have had any significant local grave stone-carving industry. The only local stone was coquina, a sedimentary stone that is unsuitable for inscription. Though few examples of locally-manufactured (or carved) grave markers appear in St. Augustine prior around the end of the nineteenth century (ca. 1880s-1890s), coquina was used abundantly for other marker forms, like box tombs, crosses, obelisks, and aboveground vaults. Most of the inscribed stones in Tolomato were the result of trade with centers of stone carving industry, including Montgomery, Alabama, Charleston, South Carolina, and even the more distant northeast.

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<sup>162</sup> Sloane (1991), 77

There are only eight remaining markers that bear the signature of a stone carver in Tolomato Cemetery. Four of these came from Charleston, South Carolina, two of which are attributed to the carver M. (Michael) Gannon (Nos. 67, 63). Gannon's practice was advertised in Charleston from 1859 through 1877 or 1878.<sup>163</sup> His signature appears on two markers in the 67P plot, including 67, the earliest and most elaborate example of the cradle present. His distinctive lettering is present on two others in the same plot (Nos. 64, 65), which may have been his handiwork as well.

The tomb of T.F. (No. 55) was carved by W. (William) T. White, who also operated a carving business in Charleston for many years. White advertised his business in Charleston from the 1850s through around 1870, though his signature has been found on markers as early as 1829 (elsewhere).<sup>164</sup>

Another is signed by B. D. White (No. 24). B. D. White did not designate a location for his practice, as Gannon and W.T. White. Nevertheless, his inscription is remarkably similar to that of W.T. White; he may have been a member of the White family of stone carvers, based in Charleston. Though no other information has yet been uncovered on B. D White, there was a Robert D. White, who partnered with William T. White prior to 1859, when he operated a practice of his own in Charleston.<sup>165</sup>

H. (Horatio) W. Hitchcock was born in Massachusetts, but established his practice, *H.W. Hitchcock's Marble Works*, in Montgomery, Alabama, around the 1850s.<sup>166</sup> Hitchcock appears to have worked in Alabama until the early 1870s.<sup>167</sup>

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<sup>163</sup> Michael Trinkley. An Archaeological Reconnaissance of Hobcaw Plantation, Charleston County, South Carolina Chicora Foundation, Inc. Research Series 10 (June 1987), 38-39

<sup>164</sup> Trinkley (1987), 40

<sup>165</sup> Trinkley (1987), 39

<sup>166</sup> Montgomery, Alabama City Directory, 1866 or 1873 (c/o Montgomery Genealogical Society)

<sup>167</sup> Hitchcock appears on Montgomery, Alabama censuses for 1860 and 1870, but neither 1850 or 1880. (courtesy of the Montgomery Genealogical Society)



There is one marker, an obelisk, signed by Hitchcock in Tolomato (No. 87, see Figure 2.17), which dates to 1857.

By the completion this of research, nothing was found on either Duddey & Sea. of New York (No. 37) or Dorrington of St. Augustine (No. 84), the remaining carvers. However, the latter is noteworthy as one of the earliest examples of a local gravestone carver in St. Augustine. No. 84 dates to 1822; it is the earliest signed marker in the cemetery and among the oldest signed markers in the city.

#### 2.2.10 Monumental Bronze

One of the most unique markers in the cemetery was a product of *Monumental Bronze Company*, based in Bridgeport, Connecticut (No. 86, Figure 2.19); it is the combination of a small barrel vault with a zinc tablet. The markers of Monumental Bronze were a unique, distinctly American tradition in funerary architecture, prominent in every cemetery in which it was placed.

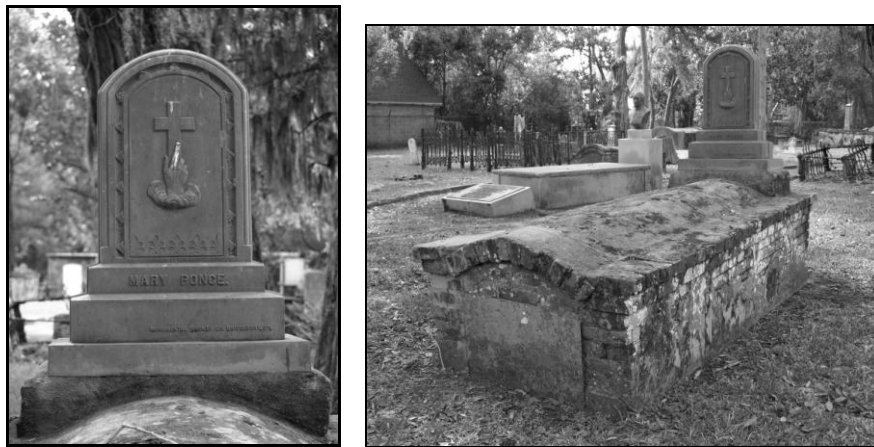


Figure 2.19 (Left) Reyes and Ponce *white bronze* tablet (No. 86, east face). (Right) The vault and tablet, from northeast (Photos by Author, 2008)

The “white bronze” markers (as they were marketed) were in fact pure zinc, cast and assembled for order. Typically they appear blue-gray or even white (with

other variations based on the marker's condition and the environment in which it resides). White bronze was developed by M.A. Richardson and C.J. Willard in Chautauqua County, New York, in 1873, but the following year the rights were sold to *Schuyler, Parsons, Landon and Company* of Bridgeport, Connecticut.<sup>168</sup> This practice became Monumental Bronze in 1879.<sup>169</sup>

The markers were created by forming a wax model in the shape of the desired monument, which was used to form a plaster cast. This cast was replicated and cut into segments for use in the zinc-casting process. The result was a series of separate zinc elements that were assembled and fused together with pure, melted zinc.<sup>170</sup> The final product was a single, hollow monument that could match any stone or metal marker in detail and outlast them dramatically with age. The base of the monument included holes with inset pegs that could be rooted in cement, stone, or brick (depending on the base material).<sup>171</sup> Name Plates were often screwed into place separately, to permit the addition of names for subsequent burials.<sup>172</sup> Monumental Bronze was the sole producer of white bronze markers until 1939, when the company closed.<sup>173</sup>

Zinc markers, though brittle, are remarkably resilient to weathering, in many ways superior to their stone counterparts. However, they are susceptible to “creep”; a slow process of a monument's collapse beneath its own weight. Zinc is also subject to corrosive reactions with a range of other materials, like those found in portland cement and the water runoff or prolonged contact with cedar, oak, and sweet chestnut.<sup>174</sup>

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<sup>168</sup> Barbara Rotundo. “Monumental Bronze: A Representative American Company” in *Cemeteries and Gravemarkers* Ed. Richard E. Meyer (Ann Arbor: UMI Press, 1989), 264-265

<sup>169</sup> Rotundo (1989), 265

<sup>170</sup> Rotundo (1989), 267

<sup>171</sup> Rotundo (1989), 267

<sup>172</sup> Rotundo (1989), 284

<sup>173</sup> Rotundo (1989), 266

<sup>174</sup> Elizabeth Dickey. “Cast Zinc Monuments” NPS, 3-4

No. 86 bears great significance as a blending of two architectural traditions. Mounted on the parapet of a masonry barrel vault, it represents a blending of a southern funerary architectural tradition with one of the great northern technological innovations in American monumental industry in the nineteenth century.

The zinc marker in No. 86 is damaged along the base of the structure. These markers are so resistant to wear because of the impermeability of the zinc. Once fractured and opened to water (or the chemicals in the water), zinc markers tend to deteriorate rapidly. Due to the combined seriousness of zinc deterioration and the significance of this rare marker, No. 86 merits special consideration for treatment by a professional conservator.

#### 2.2.11 Lost & Unknown Markers

There several exceptions to the categorization of Tolomato's markers that, despite similarities to known types, are in such a ruined state they could not be categorized (Nos. 8, 30, 74, 92, and 103, Figure 2.20). Other forms are absent from the cemetery today, but are present in historical photographs.

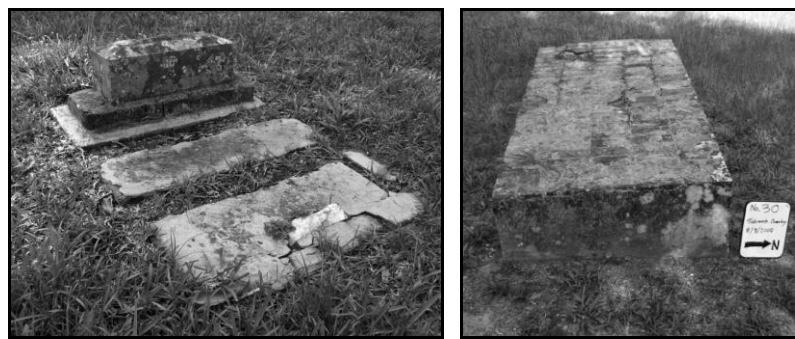


Figure 2.20 (Left) Unknown Marker (No. 8, southeast corner). (Middle) Unknown Marker (No. 30, east face). (Photos by Author, 2008)

No. 8 (Figure 2.20) may have been a variation of the cradle, but is composed almost entirely of brick with a marble tablet and footstone. Now separated into several

elements, the brick foundation of this marker appears to have once been parged to resemble a single, flat surface (like the concrete cradles).

No. 30 (see Figure 2.20) was either a form of aboveground vault or box tomb. It is composed of brick with small coquina inclusions in patches at the southwest corner. The box is hollow. The entire surface was parged with the same stucco encountered throughout the cemetery. There is no clear indication for the original appearance of this marker or the nature of its use.



Figure 2.21 (Left) Restored coquina cross in Huguenot Cemetery (from east). (Right) Unknown Marker (No. 74, from east). (Photos by Author, 2008)

No. 74 (see Figure 2.21) is the ruin of a coquina marker, most likely a form of raised monument (i.e. tablet, cross, obelisk, etc.) that was mortared to the base as there is a distinct base with a separate element cemented in place. This marker may be the ruined base of a coquina cross, like those in the nearby Huguenot (Figure 2.21) and Nombre de Dios cemeteries. The coquina cross was one of St. Augustine's distinct, local forms of funerary architecture.

No. 92 is the stone base of a tablet-in-socket marker. The base now rests on the ground abutting the south wall of a barrel vault. There is no evidence to suggest that this remnant belonged to any of the remaining markers of the cemetery. For this reason it is likely the remnant of an unmarked burial and as such, has been counted as a separate marker in this inventory.



Figure 2.22 (Left) Unknown marker (No. 103, from west). (Right) North view of No. 103's masonry wall. (Photos by Author, 2008)

No. 103 (Figure 2.22) appears to have been a shallow box tomb built from coquina blocks. Patchy remnants of stucco indicate that the masonry was parged. There is also evidence of a corbelled ledge around the northeast corner, suggesting there may have been a ledger in place at one time (similar to No. 83).

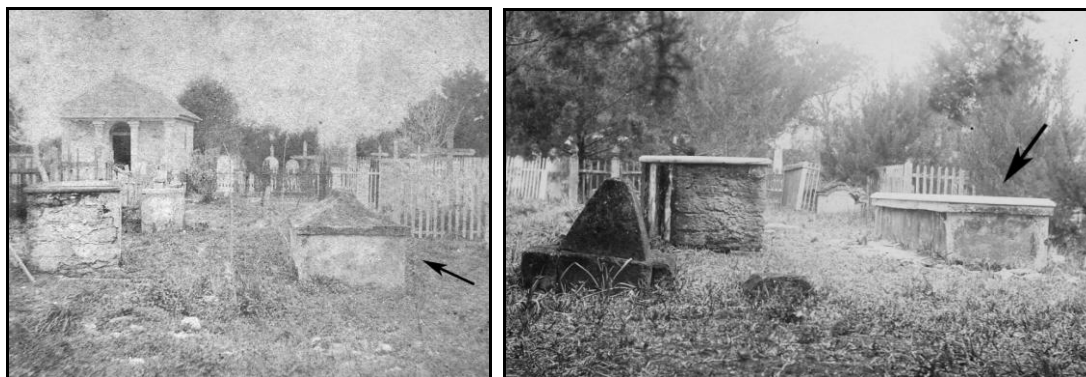


Figure 2.23 (Left) Tolomato Cemetery in the 1880s. The unusual box tomb in the foreground appears to be an early form of Father Michael O'Reilly's box tomb (No. 83). (Right) At some point, the sloped roof was replaced with the marble ledger in place today. Unfortunately, there is no known record of this alteration. (St. Augustine Historical Society Research Library)

There were once a variety of other marker forms in Tolomato that are now absent; most of them were casualties of deterioration or (in the case of No. 14) were altered dramatically from their original form. Historical photographs demonstrate that at one time the cemetery was filled with a wider variety of marker forms and

materials, and was far more densely populated than it appears today (and undoubtedly even more than it appeared back then). In the foreground of Figure 2.23 (photo on the right) there is an unusual coquina marker that resembles a traffic cone, complete with a hole through the center of the top.

Figure 2.24 also provides an illustration of the one-time prominence of wood in Tolomato. There were large crosses, comparable in height to that of a grown man and small, wooden tablets, not much larger than a common footstone.



Figure 2.24 (Left) The cemetery in 1894. The unusual aboveground vault in the background of this photo is the original form of No. 13, which collapsed sometime after the 1930s and was rebuilt in its current form (marked by arrow). To the right of that vault is an intact No. 12 (see Figure 2.7).<sup>175</sup> (Right) The marker built over No. 13 in 2008. (Photo by Author, 2008)

The renovation of fractured and broken grave markers has transformed individual markers as much as it has the cemetery as a whole. While many markers have undergone repairs, two in the cemetery have been entirely transformed. No. 83 (Michael O'Reilly, d. 1812, see Figure 2.23), though always a box tomb, was originally covered by an ogee-arched and stuccoed roof, similar to the covering of the Fish tomb (see Figure 2.14). Sometime after the cemetery was closed, the arched roof over No. 83 was replaced with an ornate marble ledger. The box itself remained intact

<sup>175</sup> Florida State Archives, George Barker, Call No. Rc08861 (edited for use by author).

with little evidence to suggest it was ever seriously damaged. No information has yet been located on the circumstances of this alteration.

No. 13 is a more critical example. Originally an extraordinary aboveground vault, it consisted of a coquina masonry box with a brick ledge on all sides, from which the roof rose up to a central, capped pinnacle (see Figure 2.24) and the entire structure was plastered. It was badly deteriorated and crumbling by the time F. B. Johnston photographed it in the 1930s (see Figure 1.15). It appears to have been a ruin by 1976.<sup>176</sup> By the 1980s, there was an entirely new vault in its place. The current form in no way reflects the original vault. The new vault consists of a wire cage that is parged with a thin layer of concrete, with brick parapets on the east and west ledges. Though it may seem an attractive monument, it is a poor replacement for the exceptional vault whose footprint it now occupies. Unfortunately, there is no known record of the repair. Perhaps the collapse of the old vault revealed the remains of its occupants and the caretakers built this vault to quickly reinter them. Even in such an unfortunate circumstance, there are alternatives that would have been respectful to both the human remains and historic fabric of the cemetery. This situation illustrates the need for a considerate and site-specific comprehensive plan, outlining all of the significant factors and the best alternatives to advise caretakers if such an unfortunate event were to occur.

#### 2.2.12 Current Issues in Marker Conservation

Tolomato Cemetery provides a wide array of diverse architectural forms. Unfortunately, many of these markers are rapidly deteriorating. Issues that stem from moisture damage, *biodeterioration* (material decay caused by living organisms, such

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<sup>176</sup> Coomes (1976), Map – the vault is depicted as a broken line and not a solid line, like the remaining vaults.

as lichens, mold, moss, and plant growth), impact damage, the deterioration of the landscape beneath the weight of monuments, and the collapse of markers under their own substantial weight (as was probably the case with No. 13), are all prevalent throughout the cemetery. Recurrent ill-advised repairs, like the use of hard cements to repair stucco and deteriorated masonry mortar joints, and the addition of modern bricks to historic masonry structures, complicate matters. Though carried out with the best of intentions, most modern materials are simply incompatible with historic materials and in Tolomato they have already resulted in further damage to many markers. There are an abundance of examples, where marble is worn away against hard cements used to reset broken tablets (Figure 2.25); historic bricks are collapsing and *spalling* (when the surface layers of stone or brick crumbles or flakes off) from the walls and roofs of aboveground vaults, because modern cement in historic mortar joints restricts the natural expansion of the masonry that occurs as they absorb moisture; and modern bricks that have been wedged into holes in coquina masonry are wearing away the softer coquina.

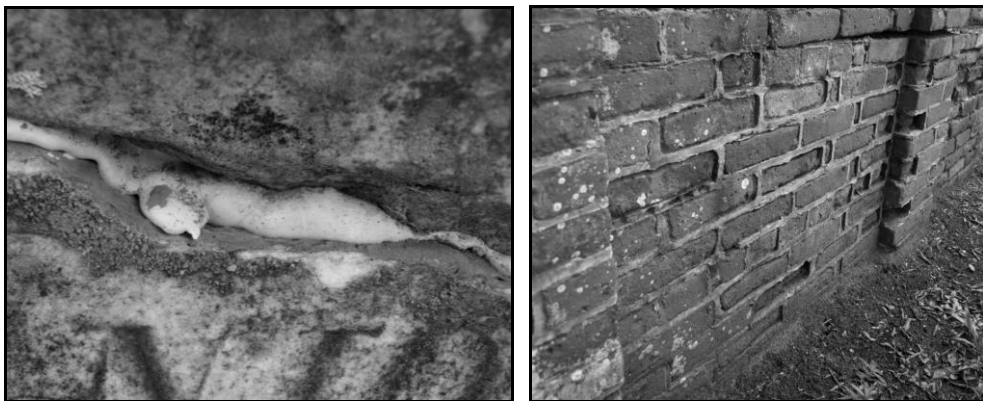


Figure 2.25 (Left) The patched fracture of the Antonio Alvarez tablet (d. 1860, No. 62, east view). There are three distinct materials in the repair of this break: white caulk; fine mortar; and coarse concrete. (Right) An example of spalled masonry, which is the result of repointing with incompatible cement (No. 90, western half of east wall). Layers of the brick's surface have collapsed because the pointing is much too hard and prevents the softer brick from expanding as the original mortar had. As the brick spalls, the harder cement mortar joints remain. (Photos by Author, 2008)



Meanwhile, many aboveground vaults are threatened by mortar deterioration and the rusting of interior iron shelving. The roofs of barrel vaults face the inevitable risk of collapse, as bricks become too heavy for aged stuccoes and mortars to hold. The walls of box tombs are buckling beneath the weight of ledger stones. Every type of marker present is threatened by the slow deterioration of the landscape that has caused markers to tilt or sink. Virtually every marker in the cemetery is currently threatened by excessive moisture levels, which threaten the structural integrity of stone, brick, mortar, and stucco, and the slow decomposition of biodeterioration (Figure 2.26).

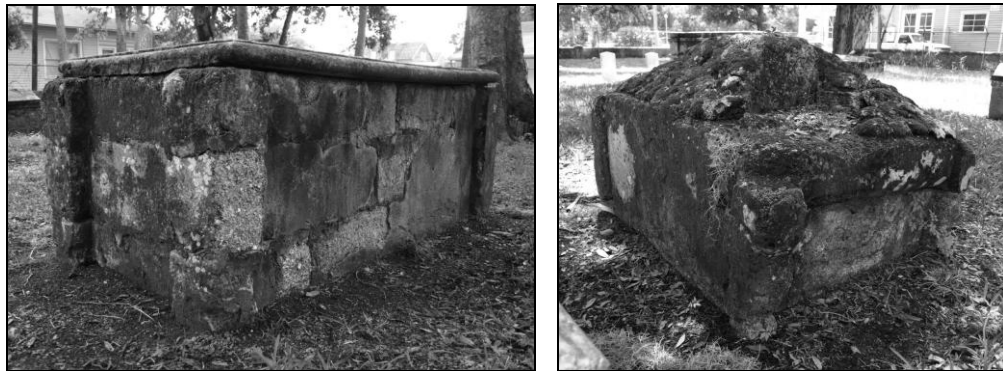


Figure 2.26 (Left) The box tomb of Captain Daniel Hurlbert (d. 1836, No. 89, southeast corner) is among the most threatened by excessive moisture, mortar loss, and biodeterioration. Moisture absorbed from the ground and into the stone (known as *capillary action*) has left the coquina masonry badly spalled and the mortar joints badly deteriorated. Excessive moss, lichens, and mold growth exacerbate the situation. Now the poor integrity of the walls are threatened by the weight of the marble ledger, which already bows down at the center. Now the marker and any potential remains within face the threat of collapse. A marker such as this could benefit from restoration or appropriate bracing by a qualified professional conservator. (Right) No. 27 (northwest view) has also sustained damage from extensive biodeterioration (Photos by Author, 2008)

### 2.3 Plot Enclosures

Historical photographs reveal an entirely different landscape than we know today. Many of the markers were shielded from view by a variety of enclosures

including wooden picket fences, ironwork, and coquina walls (see Figures 1.7, 1.9, 2.12, and 2.23). People often enclosed a single grave marker, which may have been a remnant of the colonial practice of fencing plots to prevent damage by (and to) grazing animals.<sup>177</sup>

### 2.3.1 Ironwork

According to photos, the most abundant form of plot enclosure was the wooden fence. Wooden enclosures ranged from plain picket fences to more elaborate forms with gothic finials (the trefoil was common) and large square posts, carved to resemble their iron counterparts. Wooden fences were not only more economical than ironwork, they would have been far simpler to maintain. The upkeep of ironwork was tedious for caretakers; it cost far less to replace a rotten plank than to keep ironwork painted to prevent rusting.

There are only nine iron plots in Tolomato today, all of which are missing pieces and are subject to advanced *oxidation* (or rusting). There were two forms of iron work: wrought and cast-iron. Though most fences were a combination of the two, this distinction refers specifically to the fence panels; all remaining fence posts are cast-iron.

There are two examples of wrought-iron panels (Nos. 22P, 67P, Figure 2.27). No. 22P (“P” represents a plot enclosure) is a largely intact example of an early woven wrought fencing that was the predecessor of steel chain-link fencing. It is also one of only two plots to retain its original gate. No. 67P is more ornate and includes cast-iron acanthus-leaf clamps. According to an early rendering of the cemetery, an enclosure

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<sup>177</sup> Blanche Linden-Ward. “Fencing Mania: The Rise and Fall of Nineteenth-Century Funerary Enclosures” *Markers VII* (1990), 35

around the grave of Mary Bowers Jenckes (d. 1857, No. 61) also resembled this form, though only the sandstone bases for the fence-posts remain (Figure 2.28).



Figure 2.27 Wrought-iron plot enclosures; (Top) No. 22P (east span) and (Bottom) No. 67P (east span). (Photos by Author, 2008)

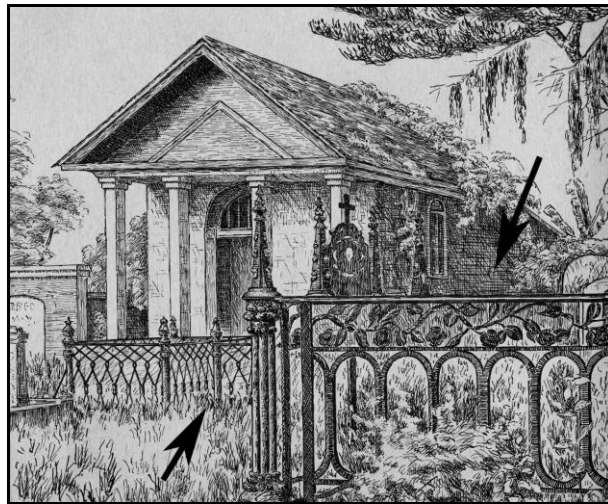


Figure 2.28 An excerpt from an H.S. Wyllie sketch of Tolomato Cemetery. The southeast post of No. 67P is depicted (left arrow). The grave of Mary Bower Jenckes (d. 1857, No. 61), on the left of No. 67P, is depicted with the same fence (now gone). No. 72P is in the foreground (right arrow).<sup>178</sup>

Cast-iron fencing is more common in Tolomato. Two common forms among the fence posts are the corn capital and gothic spire. The corn post (Nos. 23P, 31P, Figures 2.29 and 2.30) is present in the Huguenot cemetery, Old City Cemetery in Jacksonville, Florida, and countless others throughout the southeast. An example in

<sup>178</sup> H.S. Wyllie sketch c/o St. Augustine Historical Society Research Library

Mobile, Alabama, has been traced back to *Robert Wood and Company* of Philadelphia, Pennsylvania.<sup>179</sup> Commonly attributed to Christian iconography, the corn capital was also incorporated into public architecture in the United States around this time as part of what became known as the “American orders”; a form of patriotic departure from the traditional classical orders associated with Europe.<sup>180</sup>



Figure 2.29 (Left) Corn post plot (No. 23P, east span from northeast) and (Right) fallen gate (rear view of an iron gate) rests face down on the ground at the east opening to the plot. (Photos by Author, 2008)

The second prevalent form exhibits baroque gothic features, consisting of a quatrefoil shaft that is crowned by a tall, scrolling spire (Nos. 71P, 72P – Figure 2.30). The Gothic revival was a popular stylistic movement in the United States, which began in the 1830s with the fashionable work of Alexander Jackson Davis (“the populizer of the style”) and persisted until around the 1880s.<sup>181</sup> The gothic revival had a significant impact on funerary architecture during the nineteenth century.

<sup>179</sup> John S. Sledge. *Cities of Silence: a Guide to Mobile's Historic Cemeteries* (Tuscaloosa: University of Alabama Press, 2002), 54-55

<sup>180</sup> Library of Congress. “To Throw the Labor of the Artist Upon the Shoulders of the President of the United States: The House and Senate Wings” (<http://www.loc.gov/exhibits/us.capitol/s4.html>, visited 02/23/1982)

<sup>181</sup> Virginia and Lee McAlester. *A Field Guide to American Houses* (New York: Alfred A. Knopf, 2005), 200

Among those represented is a particularly florid example of cast-iron fencing that is accentuated with blooming roses, bead molding, and anthemion finials (Nos. 23P, 31P, 71P, and 72P, see Figures 2.28, 2.29, and 2.30). A pair of woodland archways is a fine addition to this motif (Nos. 31P, 71P; see Figure 2.30). This archway consisted of two curved elements, which were bolted together at the center of the arch and slipped into hollow posts, then wedged in place.



Figure 2.30 Gothic spire cast-iron plot (No. 72P, from southeast). The sole remaining iron archway (No. 31P, east span). (Photos by Author, 2008)

There are three remaining iron gates in Tolomato; two are with their plots (Nos. 22P and 23P) and a third lays half-buried amid dense brush at the northwest border of the cemetery (behind No. 56), where it has been discarded. The gate of No. 23P (see Figure 2.29) is an example of the popular willow and lamb motif, common to cemeteries across the country; a fine example can be found in the nearby Huguenot Cemetery. The gate of No. 22P is a wrought-lace panel, matching the rest of the plot, whereas the gate of No. 23P seems to have been designed for a variety of enclosures. The discarded gate matches No. 67P and was likely part of either that plot or the fence that once enclosed the Jenckes ledger (No. 61).

Towards the end of the so-called “fencing mania” (1830-1870), fences were built over shallow coping walls (or curbing’s). The ground inside the plot was often

filled with soil and grassed over. In the northern United States copings were typically granite, but in St. Augustine, they were coquina blocks (Nos. 14P, 23P – Figure 2.31), concrete (Nos. 71P, 72P), or brick (No. 31P). Though little remains today, the masonry copings were parged.



Figure 2.31 Coquina coping (No. 14P, southeast corner). (Photo by Author, 2008)

### 2.3.2 Stone Walls

St. Augustine's residents used their local stone in the construction of larger walled enclosures, two of which remain. The larger (No. 5P) shares several design attributes with two aboveground vaults (Nos. 50 and 56). This wall is as much a monument to the mastery of St. Augustine's coquina craftsmen as it is to the family that commissioned it (presumably the Hernandez family). The entire structure has been parged. The northwest corner of this wall had collapsed by 1950 and was later rebuilt with a combination of cement, brick, and coquina fragments (from the wall), prior to or during the 1975-76 renovation (Figure 2.32).

The second wall in the cemetery (No. 77P) is remarkably similar to No. 5P. A laurel oak north of this plot collapsed and crushed a section of the northern wall. There is no record of the event, but it appears to have taken place after the wall had been



partially rebuilt at least once before. Originally the corners of this wall were surmounted by iron balls (Figure 2.33); iron remnants are still visible in the top of the southwest corner.



Figure 2.32 (Left) Coquina wall (No. 5P, east span). (Photo by Author, 2008) (Right) The wall in 1950.<sup>182</sup>



Figure 2.33 (Left) Coquina wall (No. 77P, southeast corner). (Photo by Author, 2008) (Right) The southwest corner of No. 77P in an excerpt from an early-20<sup>th</sup> century postcard.<sup>183</sup>

### 2.3.3 Current Issues in Plot Enclosure Conservation

Most of the remaining ironwork is in poor condition; they are fractured, missing panels and various elements, and are badly rusted. While some could be restored through appropriate methods, most would require replacement of missing and fractured panels (Nos. 31P, 25P, 59P, and 72P). Several are threatened by vegetation

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<sup>182</sup> Leonard (1950) – c/o St. Augustine Historical Society Research Library

<sup>183</sup> c/o St. Augustine Historical Society Research Library

(Nos. 14P, 25P and 31P – Figure 2.34). The fence around No. 61 would require a full reconstruction.

The stone walls can be even more complex. No. 5P is held together today by the extensive application of Portland cement. This material is a conservation nightmare. Cement is abrasive against the relatively soft and porous coquina, but its removal from a sensitive material like coquina is very difficult. The wall has also begun to sink into the ground at the northeast corner. The shifting of the load (the weight) of this structure threatens the stability of the mortar joints, which were not designed to withstand a lateral force. The care of this structure requires a very specialized skill set; including experience with coquina and the careful removal of Portland cement from historic structures. The preservation staff at the nearby Castillo de San Marcos could prove helpful in this instance.



Figure 2.34 (Left) A fencepost (No. 31P, southwest post) that has been enveloped by a tree and (Right) a plot (No. 25P) that is collapsing under the force of the oak it abuts. (Photos by Author, 2008)

#### 2.4 Father Felix Varela Mortuary Chapel

Completed in 1853, the mortuary chapel was intended to be a temporary tomb for the body of Father Felix Varela. Its architects wished the chapel to become a



memorial house of worship; a place for residents to sit and reflect on the life and teachings of the man that inspired so many. But with the interment of Bishop Verot in 1876 the chapel was essentially transformed into a common crypt, which came as a shock to those involved its construction (as did the disturbance of Varela's remains) and in 1911 they succeeded in repatriating Varela's remains to Cuba.

Since that time, focus on the chapel gradually shifted more towards the commemoration of Verot. But after the renovations in the 1980s, the chapel was rededicated as a memorial for Varela.

#### 2.4.1 Structural Description and Change

The Varela chapel is a frontal structure with a full height columned portico in the fashion of the Roman revival that possesses a modest display of neoclassical ornament. The chapel was constructed primarily out of coquina and concrete, and has a wood-frame roof. Coquina masonry is the principal structural component, comprising the walls and the chamfered columns. Today, the chapel is coated with thick layers of stucco and all surfaces are painted white.

The material composition of the porch is not clear, but it appears to be concrete. A brick course formed a ledge that once spanned the porch of the original structure, but is no longer present (see Figure 1.12).

The gabled roof is a simplified king truss (a pitched roof supported by vertical posts). West of the porch, though not entirely visible, the roof appears to rest directly on the chapel walls which extend well into the attic space; this is responsible for the flattened, gambrel-shape of the chapel ceiling (Figure 2.35).



Figure 2.35 (Left) The chapel's gambrel ceiling (interior west wall). (Photo by Author, 2008) (Right) South facade of Varela chapel in 1902.<sup>184</sup>

Today, the chapel appears dramatically altered from its original form. There are no known records to account for the number or extent of renovations, but the chapel bears the scars of numerous alterations that tell the story of its development and change over time.

Early photographs indicate that the original roofing material was most likely wood shingle (probably cedar, see Figures 1.7, 2.28, and 2.35). The coquina masonry of the chapel walls appears to have been whitewashed. Sometime between 1902 and 1945, the walls were plastered with a thick stucco coating, held in place by a wire lath. The shingle roof was also replaced with the clay-tile roof that has become iconic for the small chapel today. The peak of the gable over the east façade was originally surmounted by a simple, narrow cross that was replaced by 1945.<sup>185</sup> The bronze plaque for Bishop Verot was also installed in the east facade by this time.

The only entry is through the east façade. The doorframe and the chapel floor (interior) are slightly elevated from the foundation by a thin layer of soft concrete.

<sup>184</sup> Florida State Archives, "Chapel, Catholic cemetery on Cordova Street: St. Augustine, Florida", No.NO39441

<sup>185</sup> "Catholic Builders..." (1945), 8 (c/o St. Augustine Historical Society Research Library) – all of these alterations are present in a photo of chapel from this article.

Originally a bare surface (see Figure 1.18), the floor was tiled around 1976; this included the threshold and a tile baseboard along the interior walls.

The door is crowned by an open, transom arch with eleven iron rods inset between arch and transom. The ornamental molding closely resembles the doorframe in the 1902 photograph, but the transom arch has changed; today it is slightly elevated from its original state. This took place after 1950 and prior to 1976 (see Figures 1.12 and 1.16 for the original arch and Figure 1.19 for the alteration). The original arch more closely resembled the wider window arches.

The door itself has been replaced many times, with little evidence to indicate what the original may have been. A paneled door was installed by 1945,<sup>186</sup> which later gave way to a similar door with barred window panels, installed between 1987 and 1994, probably during the last renovation.<sup>187</sup>

The chapel's two windows are at the north and south facades. Each has a thick wood frame with a single fixed *glazing* (glass panel), surmounted by a wood arch. The arch over each window is sealed with a thin sheet of wood. In the 1902 photograph (see Figure 2.35) the south window is boarded shut. Both have undoubtedly been repaired multiple times, but their form does not appear to have been altered.

Electric wiring was installed in the chapel after 1994. Lights were installed inside the chapel to illuminate the dark interior for visitors to peer through the glazed panels in the door.<sup>188</sup> Lights were installed on the east façade to shine into the cemetery at night as a security measure.

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<sup>186</sup> "Catholic Builders..." (1945), 8

<sup>187</sup> "Looking west at Tolomato Cemetery", Photo by Sharyn Thompson (Florida State Archives, No. Rc19664, 1987). The current door was in place by the time the 1994 Meg Risley Photo was taken (Figure 2.38).

<sup>188</sup> Bruce Wright, San Lorenzo Cemetery (Personal Communication, July 2008)

Sometime between 1994 and 2003, the chapel was painted with a white sealant. It was painted again after 2004,<sup>189</sup> including both the interior and the exterior of the chapel; the exterior west façade (or rear of the chapel) was not painted. In several late nineteenth-century photos, the gable appears white, possibly painted. All wooden elements appear to have been painted by 1945, apparently receiving fresh coats periodically throughout the twentieth century. Today, the chapel resembles a sanitized version of its former self (Figure 2.36).

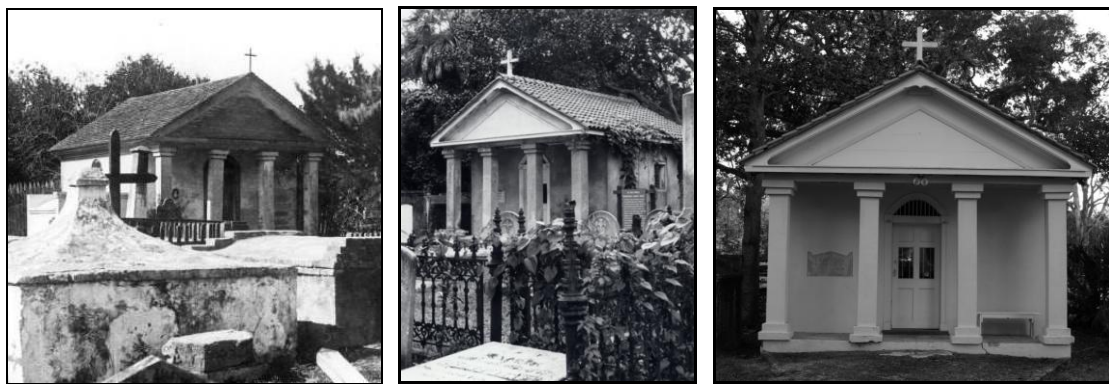


Figure 2.36 (Left) Varela Chapel in 1894.<sup>190</sup> (Center) The chapel in 1994, prior to painting.<sup>191</sup> (Right) The chapel in 2008 (east facade). (Photo by Author, 2008)

Varela's tomb is a stone chamber built into the raised foundation of the chapel floor. Varela's ledger rested atop the stone walls of this crypt. The ledger was crowned by an additional tablet, which also enclosed a vacant area of the crypt. When Verot's ledger was added in 1975 or 1976, Varela's ledger was mounted to the chapel wall. Accounts vary as to whether it was on the interior or the exterior of the chapel; bolts remain through the exterior of the chapel's north wall (Figure 2.37).

<sup>189</sup> John Garofalo, Parish Coordinator, Cathedral Basilica of St. Augustine (Personal Contact, December 2008)

<sup>190</sup> Florida State Archives, George Barker, Call No. Rc08861 (edited for use by author).

<sup>191</sup> Photo by Meg Risley (c/o St. Augustine Historical Society Research Library)



Figure 2.37 (Left) Rusty holes and bolts mark the location where Varela's ledger was mounted to the chapel wall after the 1975-76 renovation (north wall, exterior). (Right) Excessive moisture resulting from rusting bolts through the wall has led to blistering in this area within the chapel (northwest corner). (Photos by Author, 2008)

#### 2.4.2 Current Issues in the Conservation of the Varela Chapel

The chapel exhibits the symptoms of moisture damage. Stone is porous, particularly a sedimentary stone like coquina; it absorbs moisture from the air and the ground and releases it naturally. Painting the chapel effectively sealed the walls beneath an impermeable layer that traps moisture inside, which over time will lead to the destabilization of the stone itself – further accelerating the breakdown the sealant was meant to prevent. Along the base of the chapel wall, the absorption of groundwater and pooling water against the walls has caused the exposed stone to crumble. The west facade was never painted, but the stucco surface is stained with rust from the wire lath that was installed to hold the stucco in place. Unfortunately, the installation of this lath was also an unnecessary step that further threatens the stability of the coquina masonry; as the lath continues to rust beneath the stucco surface it presses and holds that moisture against the coquina, no doubt leading to spall within the walls. In time, this will manifest in the blistering and loss of this stucco.

The paint will need to be removed sometime in the near future, through the gentlest means possible. As long as it remains, moisture will continue to be absorbed into the walls with nowhere to go. The current extent of moisture damage within the chapel is difficult to determine without a more invasive investigation (by a qualified coquina conservator), but the surface of the interior and exterior walls indicates the presence of high moisture content (Figures 2.37 and 2.38). Alternatives to painting will be discussed further in chapter three.

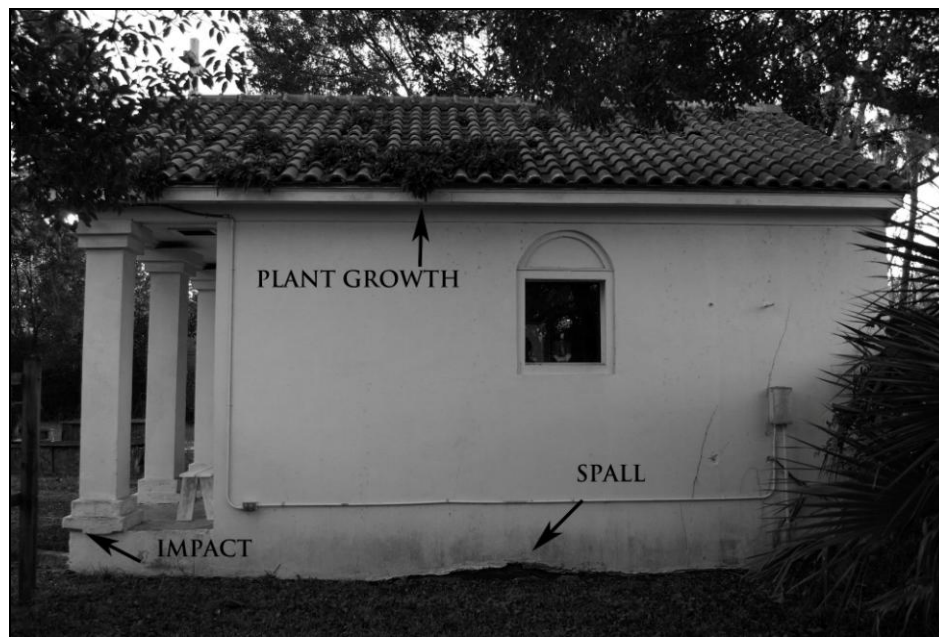


Figure 2.38 Conservation issues of the Varela chapel (north facade). Excessive moisture from the soil has led to spalling along the base of the chapel wall. The dark areas along the base of the wall are areas of exposed coquina, where spalling is occurring. (Photo by Author, 2008)

## 2.5 Property Demarcations

Property demarcations are the features that mark the exterior boundaries of the cemetery: the masonry wall that encloses much of the eastern half of the cemetery and the chain-link fence that surrounds the entire cemetery.

### 2.5.1 Eastern Masonry Wall

In chapter one, the construction date for the first masonry wall around the eastern half of the cemetery was identified as between 1902 and 1917 (see Figure 1.13). The original wall consisted of a form of hollow concrete block known as “artificial stone”, which incorporated crushed coquina. The southern span of the wall is from the original wall (see Figures 1.14 and 2.39). The southern span abuts a free-standing garage on the residential property to the south of Tolomato. Though the two structures were built on separate occasions (the garage is older, built between 1917 and 1924 – according to Sanborn Insurance Maps), they were constructed from the same material, possibly by the same mason.



Figure 2.39 Eastern masonry wall’s southeast corner. (Photo by Author, 2008)

### 2.5.2 Current Issues in Masonry Wall Conservation

The older, southern span of the wall is badly deteriorated and faces the threat of collapse. In several areas along this heavily-shaded area of the wall, sediment has accumulated resulting in extensive vegetative growth. A more immediate threat is posed by the growth of trees along and against the wall. Root systems threaten to uproot the wall’s foundation and trunks have grown against the wall itself, forcing it south. A portion of the southern span has already collapsed under the force of an oak

(Figure 2.40). The owners of the property to the south have erected a post to support the failing wall. As a portion of the original masonry wall, the southern span merits special attention (especially considering its poor condition).



Figure 2.40 (Left) Collapsed portion of the south wall, shown from interior of cemetery and the exterior (Center), where neighbors have braced the wall. (Right) Vertical fracture in north wall at east entry (exterior). (Photos by Author, 2008)

The east and north spans of the wall have also sustained damage from vegetation and visitor use. In many places, the concrete coating has cracked and collapsed revealing deteriorated masonry and mortar joints within. At the cemetery's east entry the wall itself has suffered a substantial fracture (see Figure 2.40). The source is uncertain, but is probably the result of visitor use. Visitors seeking an unobstructed photo of the cemetery will often stand on the wall. In areas where mortar joints are weak (or the concrete blocks themselves), the wall may not be able to support the weight of a grown adult (or possibly even a child safely). Many of the cracks along the wall correspond with mortar joints beneath; these are likely the result of the stress imposed over the years by visitors combined with the impact of vehicular traffic on Cordova Street, immediately east of this wall.

### 2.5.3 Chain-link Fence

The earliest known fencing around Tolomato was a wooden picket fence around the site that dated to the *Second Spanish Period*. When the masonry wall was erected, the picket fence and wooden gate that was in place at that time remained until



sometime between 1917 and the 1930s (see Figures 1.13 and 1.15). Though the exact date for the erection of the chain-link fence is uncertain, it may have coincided with the widening of Cordova Street and the subsequent construction of the new wall. There appears to have been a chain-link fence was in place by 1945.<sup>192</sup> It surrounds the entire property, including the eastern boundaries already enclosed by the masonry wall, where the wall remains on the exterior of this fence (as was the case with the picket fence before it). The six-foot tall fence is further heightened by the addition of three rows of barbed wire, inclined inward towards the interior of the cemetery (see Figure 2.39). The eastern and northern entries are closed by chain link gates.

Today the fence remains a tattered and rusted victim of a myriad of aggressors; the worse being the trees that border the periphery of the site. In a number of locations trees have grown against the fence, between the barbed wire, and even enveloping portions of chain link, all resulting in the distortion of the fence, which has been contorted in a various directions by the unyielding vegetation. In other areas, particularly along the northwest border of the cemetery, the fence has become a lattice for the growth and spread of invasive air potato vines.

The combination of rust and the slow, natural demolition has already resulted in the effective collapse of portions of the fence. Barbed wire along the north and south span is missing in some places and hanging loosely in others. The southwest and northwest corners of the cemetery have the most damaged fencing. There, trees have collapsed portions of the frame (Figure 2.41). The eastern span is mostly intact, despite extensive rusting. The gate at the eastern span (the principal entry), a double-

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<sup>192</sup> “Catholic Builders...” (1945), 8 – appears to be present in photos. It shows up clearer in photos from Leonard (1950).

leaf chain-link gate, has suffered damage to the hinges and leaves from attempts by trespassers to pry their way into the cemetery.



Figure 2.41 Collapsed fencing at the site's northwest corner. (Photo by Author, 2008)

The fence is not a significant contributor to the site's character or significance. It was erected to secure the site. Today, it is not only ineffective, it has become a hazard to visitors (particularly those that stand on the masonry wall to lean in) and to the vegetation inside the cemetery. Many have expressed a wish to replace the fence. Should this take place, its removal will require careful planning to protect both the historic features and the vegetation that closely borders it and in many instances has grown through it.

## 2.6 Circulation

Circulation can be defined generally as systems of transportation throughout the site. Tolomato has only one designed circulation feature: the path and coping along the center of the cemetery that connects the Varela chapel to the cemetery's eastern gate. Despite its recent addition to the landscape, the coping path has become a character-defining feature for the cemetery.

During the renovation of the cemetery in the 1980s, a clearly defined central path was constructed connecting the chapel front to the eastern gate. At the time the area was overgrown, eliminating any clear direction for visitors walking the old grounds.<sup>193</sup> This new, permanent pathway was designed to guide visitors across the landscape. It was seen as the restoration of a footpath known to have existed along this central corridor during the nineteenth century, worn by the frequent visitors of that time. A pathway is depicted in the 1885 bird's eye (see Figure 1.10).



Figure 2.42 (Left) A north section of coquina coping with foundation, where it abuts the chapel's porch. (Right) The central path (looking east from chapel). A portion of the coping (lower right) has been lost, probably from impacts with equipment such as riding lawnmowers. (Photo by Author, 2008)

The new path was framed by a six square-inch coquina coping (or curbing) and filled with mulch over a bed of compacted coquina gravel (Figure 2.42). The coping is a continuous string of long coquina blocks that are mortared together. To ensure its stability, the coquina blocks were set into a concrete foundation just below the surface. According to one of its architects, this coping was designed with the intent of deterring visitors from wandering beyond the path; like an invisible fence.<sup>194</sup>

The path widens at the center of the cemetery, encircling the tomb of Bishop Verot (a contemporaneous addition), and again at its western terminus to the width of

<sup>193</sup> When this photo was taken in 1945, the path was no longer distinguishable from the rest of the cemetery, concealed beneath a grassy lawn.

<sup>194</sup> Bruce Wright (Personal Communication, July 2008)

the chapel's east façade, which it abuts. Rather than a tribute to any single figure, the 1980s renovations seem to honor all of the residents of the cemetery, highlighting Bishop Verot and Father Varela, who are considered the most prominent figures in the cemetery. So naturally, the path was meant to guide visitors directly from the gates to the prominent memorials. The long path, nearly 250 feet in full (almost the full length of the cemetery), provided an extended avenue to Varela's chapel in the rear of the cemetery (which draws visitors to the rear of the cemetery upon entering the gates even now, when the opportunity arises). Three interpretive signs impart the history of the site to visitors, each angled towards the path.

The nearly eight-foot wide path (widening to seventeen feet at Verot's tomb and the chapel) provides sufficient space for two-way foot traffic. In theory, visitors were provided an enriching experience touring the cemetery without having to leave the path. In practice, once visitors had read the signs, visited the bishop's tomb, and reached the chapel, there was little incentive to draw them back to the front.

East of the cemetery gate, a strip of coquina blocks was also set into the ground, bordering the western edge of the sidewalk along Cordova Street. Local lore places the original eastern border of the cemetery at this point, when in fact it may have extended slightly further east of sidewalk.

#### 2.6.1 Current Issues in Central Path Conservation

The extent of the issue of circulation really hinges on the extent to which the caretakers of the cemetery wish to interpret the site (or the extent to which they intend to open the site to the public) and the nature of that interpretive program. For instance, a different set of concerns might arise if tours are guided than if the site is simply made available for the general public to wander freely. In the case of the former,

guides can manage smaller groups and ensure they follow specific paths – lessening the risk of circulation problems. However, if the site is opened to the general public, specific walkways should be defined to avoid problem areas (i.e. soft ground, holes, tree stumps, etc.), to create a healthy flow of traffic through the site and avoid crowding, and to deter contact with the markers. Planning should also account for children and elderly visitors, both of which pose a different set of concerns in an historic landscape that require special consideration. Planning for the appropriate care of a site is contingent on its intended use; circulation is not as significant a concern if the cemetery remains closed.

The stone coping of the central path has sustained considerable damage since its somewhat recent installation, principally due to the disruption of its foundation by root systems of nearby trees and impacts, most likely from riding lawnmowers crossing the path.

## 2.7 Interpretive Signage

Three interpretive signs were erected in the cemetery circa 1988. Each interprets a different aspect of the cemetery's history. Together they provide what was considered an accurate interpretation of the most significant aspects of Tolomato's history by those that were committed to its interpretation and preservation at the time. The three subjects were Father Varela, the Minorcans, and the Tolomato mission. The following is a transcription of these signs, preceded by a letter that corresponds with their label on the map at the start of this chapter (see Figure 2.1).

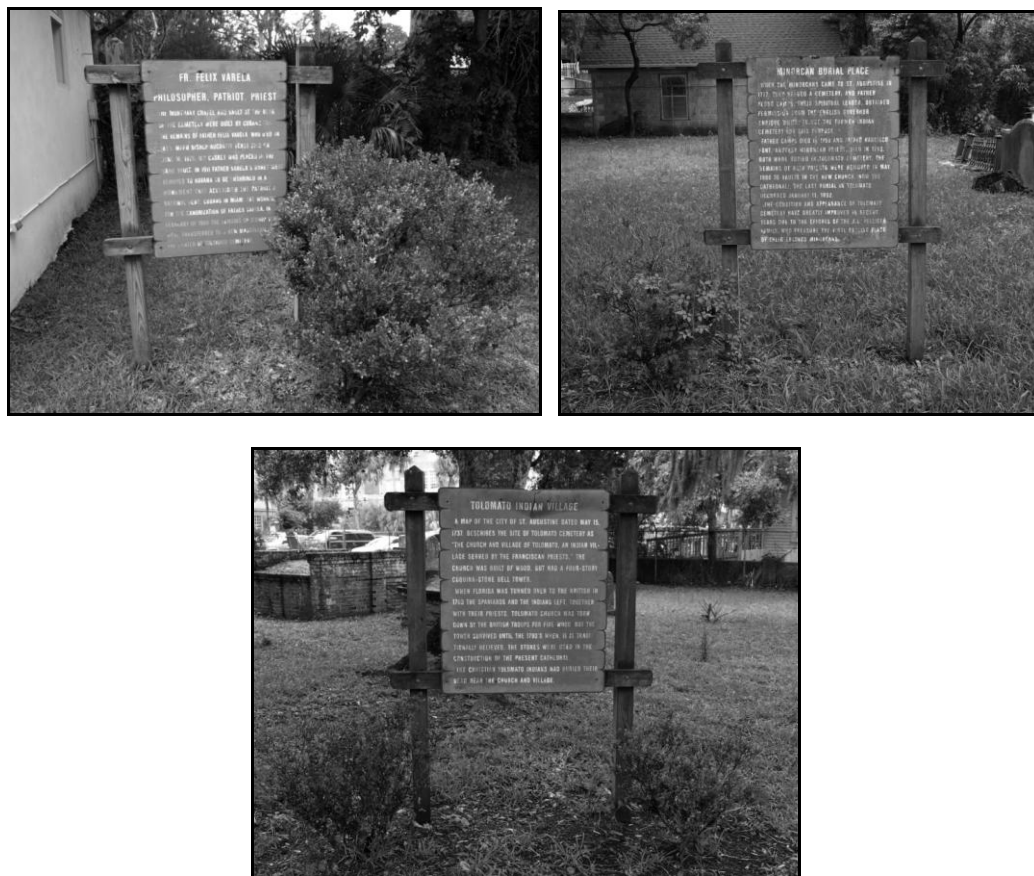


Figure 2.43 (Top, left) Varela Interpretive Sign (A). (Top, right) Minorcan Interpretive Sign (B). (Bottom) Tolomato Interpretive Sign (C). (Photos by Author, 2008)

#### Sign A:

#### FR. FELIX VARELA

#### PHILOSOPHER, PATRIOT, PRIEST

THE MORTUARY CHAPEL AND VAULT AT THE REAR OF THE CEMETERY WERE BUILT BY CUBANS FOR THE REMAINS OF FATHER FELIX VARELA WHO DIED IN 1853. WHEN BISHOP AUGUSTIN VEROT DIED ON JUNE 10, 1876, HIS CASKET WAS PLACED IN THE SAME VAULT. IN 1911 FATHER VARELA'S BONES WERE REMOVED TO HAVANA TO BE ENSHRINED IN A MONUMENT THAT ACCLAIMED THE PATRIOT A NATIONAL HERO. CUBANS IN MIAMI ARE WORKING FOR THE CANONIZATION OF FATHER VARELA. IN FEBRUARY OF 1988 THE REMAINS OF BISHOP VEROT WERE TRANSFERRED TO A NEW MAUSOLEUM IN THE CENTER OF TOLOMATO CEMETERY.

Sign B:

MINORCAN BURIAL PLACE

WHEN THE MINORCANS CAME TO ST. AUGUSTINE IN 1777, THEY NEEDED A CEMETERY, AND FATHER PEDRO CAMPS, THEIR SPIRITUAL LEADER, OBTAINED PERMISSION FROM THE ENGLISH GOVERNOR ENRIQUE WHITE,<sup>195</sup> TO USE THE FORMER INDIAN CEMETERY FOR THIS PURPOSE.

FATHER PEDRO CAMPS DIED IN 1790 AND FATHER MARCISCO FONT, ANOTHER MINORCAN PRIEST, DIED IN 1793. BOTH WERE BURIED IN TOLOMATO CEMETERY. THE REMAINS OF BOTH PRIESTS WERE REMOVED IN MAY 1800 TO VAULTS IN THE NEW CHURCH, NOW THE CATHEDRAL. THE LAST BURIAL IN TOLOMATO OCCURRED JANUARY 11, 1892.

THE CONDITION AND APPEARANCE OF TOLOMATO CEMETERY HAVE GREATLY IMPROVED IN RECENT YEARS DUE TO THE EFFORTS OF THE X. L. PELLICER FAMILY, WHO TREASURE THE FINAL RESTING PLACE OF THEIR BELOVED MINORCANS.

Sign C:

TOLOMATO INDIAN VILLAGE

A MAP OF THE CITY OF ST. AUGUSTINE DATED MAY 15, 1737, DESCRIBES THE SITE OF TOLOMATO CEMETERY AS "THE CHURCH AND VILLAGE OF TOLOMATO, AN INDIAN VILLAGE SERVED BY THE FRANCISCAN PRIESTS." THE CHURCH WAS BUILT OF WOOD, BUT HAD A FOUR-STORY COQUINA-STONE BELL TOWER.

WHEN FLORIDA WAS TURNED OVER TO THE BRITISH IN 1763 THE SPANIARDS AND THE INDIANS LEFT, TOGETHER WITH THEIR PRIESTS. TOLOMATO CHURCH WAS TORN DOWN BY THE BRITISH TROOPS FOR FIRE-WOOD BUT THE TOWER SURVIVED UNTIL THE 1790S WHEN, IT IS TRADITIONALLY BELIEVED, THE STONES WERE USED IN THE CONSTRUCTION OF THE PRESENT CATHEDRAL. THE CHRISTIAN TOLOMATO INDIANS HAD BURIED THEIR DEAD NEAR THE CHURCH AND VILLAGE.

Each sign consists of a thin metal sheet, adhered to plywood and the wording consists of plastic adhesive lettering. The signs are fashioned to resemble unraveled

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<sup>195</sup> Sign B mistakes Governor Enrique White (a Spanish governor of East Florida in the early nineteenth century) for British governor Patrick Tonyn, who granted the Minorcans permission to use the Tolomato grounds for their cemetery.

scrolls or parchment (a popular colonial theme in local attractions). Today the signs suffer from wood rot and rusted hardware. The metal sheet of Sign C, the most deteriorated of the three, has begun to delaminate from the plywood and the sign has partially separated from the frame. The lettering of Sign A has begun to peel off leaving only faded stains in its place.

Despite their poor condition, the most significant issue with these signs is that they no longer serve any function. Today they interpret the site to an empty cemetery. Even Sign C, approximately thirty-two feet from the eastern gate, is too far from the gate to be read by most visitors. As recent additions to the site, they lack any real historical value beyond their intended function. Whether or not the loss of this function, together with the (albeit minor) visual obstruction these signs pose, warrants their removal merits consideration when determining an appropriate preservation treatment and interpretive plan for the site.

## 2.8 Archaeological Resources

Each of the preceding sections in this chapter has at least touched upon the fact that each of the resources discussed is an example of what *remains* in the cemetery. Countless features have been lost over the years, but there are undoubtedly many others that remain on the site but have been misplaced. When planning for the interpretation and preservation of this cemetery, it is important to consider the resources that might be just below the surface. These resources could include unmarked burials, fallen and sunken markers, collapsed or buried vaults and monuments, ruined masonry walls and copings, fallen ironwork, discarded masonry, and even archaeological deposits that predate the cemetery – all of which has been overtaken by the landscape. This section will discuss features encountered during the



inventory of the site, which have been assigned labels that correspond with a map (Figure 2.44).

A number of surface features and objects that could have historical significance to the cemetery as forgotten remnants of lost site furnishings were encountered during the inventory of Tolomato. The remnants of several marble tablets were encountered (A, J), as were a number of discarded coquina blocks (B, C, F, I), fallen and discarded ironwork (E, G), and a conspicuous assemblage of large concrete blocks (K), probably part of a monument at one point. I also encountered discarded coquina blocks (H, L; perhaps from a coping wall), a deposit of coquina gravel amid the soil (M), and a curious concrete deposit (N).

My investigation of these features was limited to location and basic documentation. The documentation of archaeological features when they are encountered should become a part of the regular activities of maintenance workers, interpreters, or caretakers in general. In the past, caretakers made a habit of stacking fallen ironwork in the rear of the cemetery (behind No. 56).<sup>196</sup> Despite their good intentions, much of this ironwork disappeared under their watch. When encountering fallen markers, ironwork, or any other possible artifacts, they should be marked on a map, described (i.e. measurements and a written description of both the object and the circumstances of its discovery), and photographed in exactly the location it was found. Once this artifact has been documented, it should either be left where it lies or removed to a safe location to prevent damage or theft. It is imperative to document on a map of the cemetery, exactly where an object was first encountered prior to moving it.

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<sup>196</sup> Bruce Wright (Personal Contact), July 2008

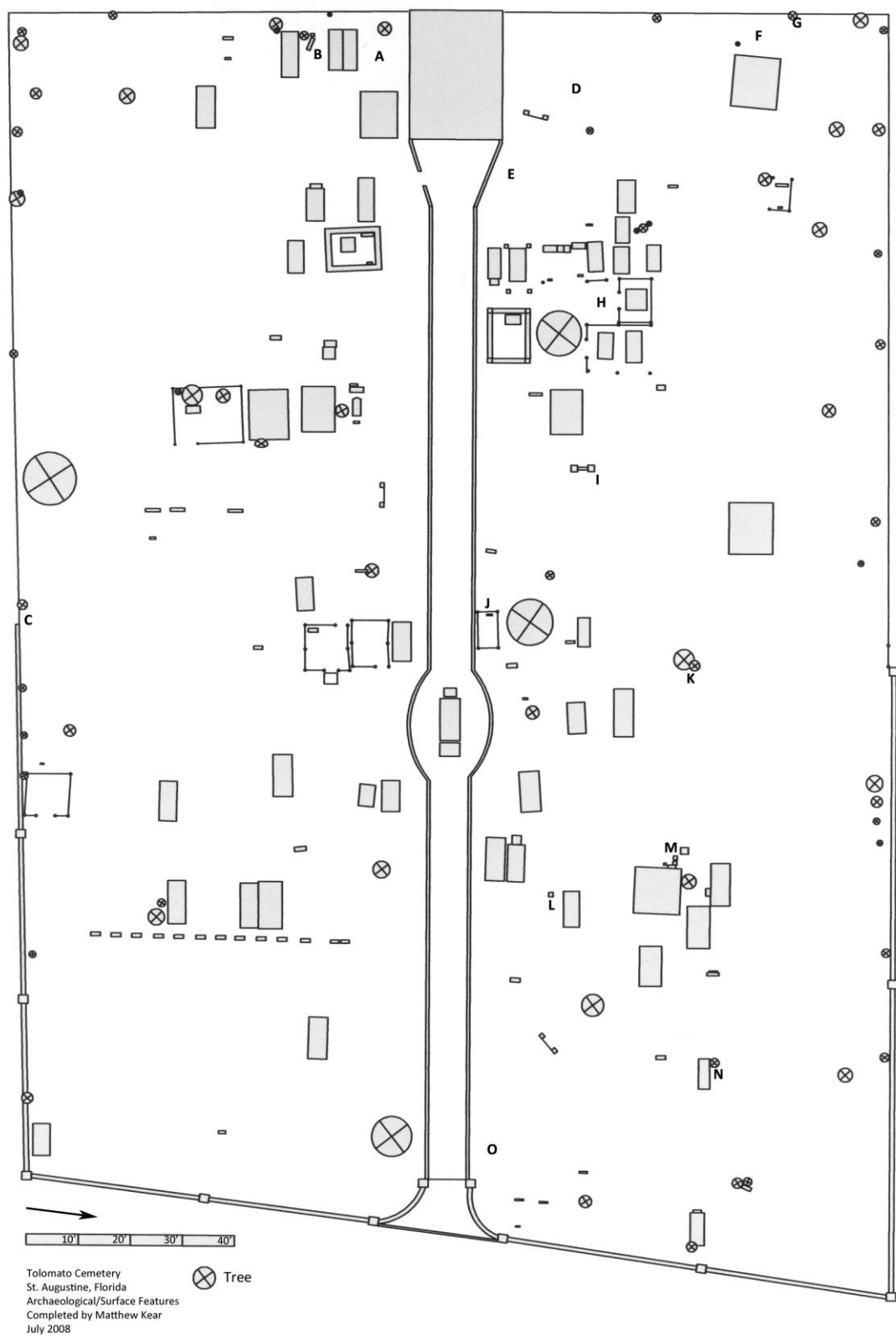


Figure 2.44 Map of Archaeological and Surface Features (By Author, 2009)

As with the objects that were documented during this section of the inventory, features and displaced artifacts should be studied by qualified individuals to identify and open the discussion for their reincorporation back into the historic fabric of the cemetery. The practice of removing objects to the periphery of the cemetery, perhaps to avoid damaging them during maintenance, without any documentation, strips the object of its context and prevents meaningful interpretation. For example, the emergence of a coquina block in an open space in the cemetery could indicate the location of a lost marker (perhaps a box tomb or aboveground vault) or a plot enclosure. If that stone is taken from that location before it is documented, the opportunity to locate a lost grave or marker will be lost.

Historical photographs have revealed a great deal of markers that have vanished from the landscape. Since a full inventory of the Catholic interment records has yet to be conducted, there is no consensus on the total number of burials in Tolomato. Even if a study of the interment records was carried out, these records only span the years since 1784, excluding the earliest burials of the Minorcans (1777-1783), the mission, and any burials the parish priests failed to record or have otherwise been lost (both of which happened). To make matters worse, a comparison of the latest map with Coomes' map from 1976 reveals that at least three markers have been moved. The footstone of Charles Gobert (No. 20) has been relocated to No. 25P (labeled No. 25 on my map) and the tomb of Maria de las Nieves Huertas (No. 60) has been moved from a plot north of the chapel to its current location. Feature D on the survey map (a fragment of parged coquina stone) appears to have been a remnant of her original plot, perhaps a stone coping. The tablet of William Stubbs (No. 80) has been relocated since 1976. No. 85F appears to have been the footstone for No. 80 and probably marks the original grave. There are no known records of marker relocation in

Tolomato. When markers are moved, the actual grave undoubtedly remains in its original location. Some situations merit the relocation of a marker to another place in the cemetery, but without documenting the move and marking the original site in some way the knowledge of the relocation will be lost (as is already the case).

The archaeological resources of Tolomato Cemetery represent yet another layer of history that should be considered when choosing a preservation program for the site, creating an interpretive plan, and when determining appropriate maintenance techniques for the landscape as well.

## 2.9 Tree Survey

Among the character-defining features in Tolomato is a full and verdant canopy. The trees form a natural buffer between the cemetery and its restless surroundings; they are responsible for the perpetual veil of shade that complements the coastal breezes to create the cool and solemn atmosphere that makes a walk through Tolomato such a calming experience. This cemetery, as any landscape, is a marriage between the built and natural environment (Figure 2.45). Each tree has been numbered and labeled on a map (Figure 2.46).

There are eleven tree species present. The most abundant are the Water Oak (*Quercus nigra*), Laurel Oak (*Quercus laurifolia*), and the Live Oak (*Quercus virginiana*). Water oaks (5T, 35T, and 36T) are fast-growing trees with a life span of thirty to fifty years. The laurel oak (20T, 28T, 33T, 43T, and 51T) is also a rapid grower that is relatively short-lived. Both species are found predominantly along the borders of the cemetery; many closely border the walls and fences. Since they grow rapidly and often to great sizes, both species of oaks threaten to further damage the masonry wall. Neither species compartmentalize well, making them more susceptible

to collapse. In the past, a large laurel oak collapsed in the cemetery near the chapel, damaging several markers (and enclosure No. 77P). Now a large limb has begun to sprout from the rotted husk of this tree, once again posing a serious threat to markers surrounding it.

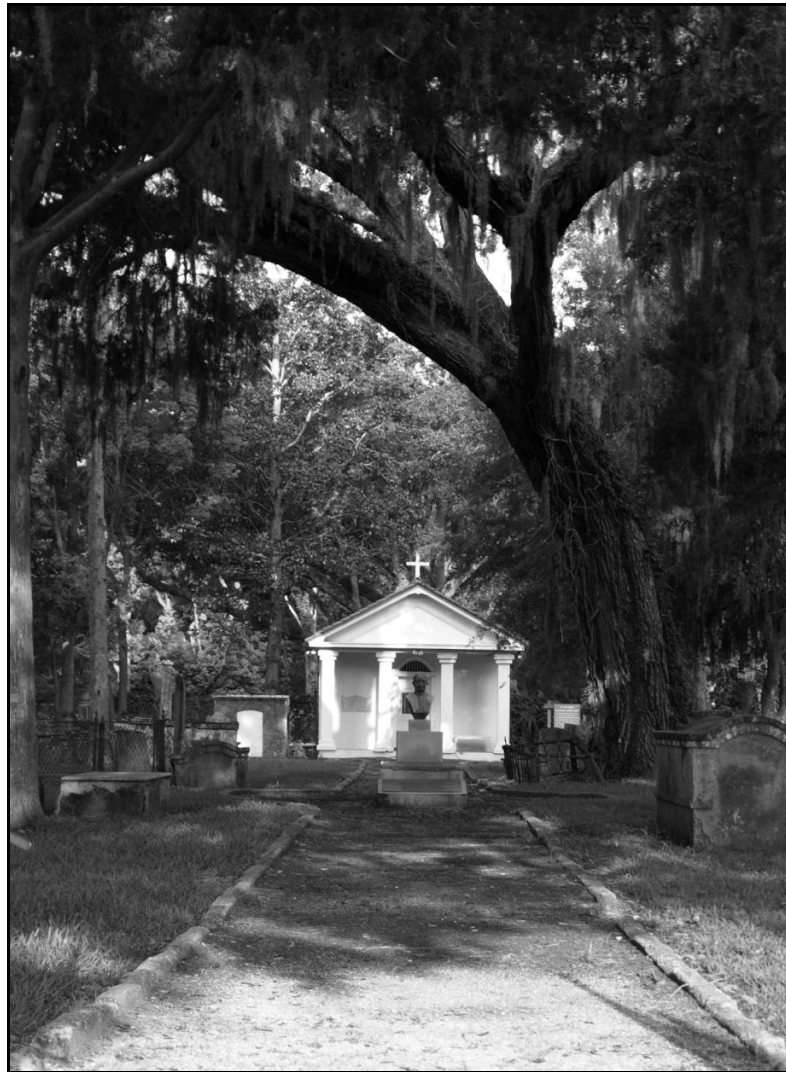


Figure 2.45 A view of the chapel upon entering the cemetery. This photo captures the essence of what is meant by the marriage between the built and natural environment. The massive oak in this photo (46T on the map; one of two, its size) is among the most important, character-defining features. When looking at the preservation of the historic landscape, it is imperative not to overlook these living features, which contribute as much as (if not more than) any built element. They also present an even more complex set of preservation issues. (Photo by Author, 2008)

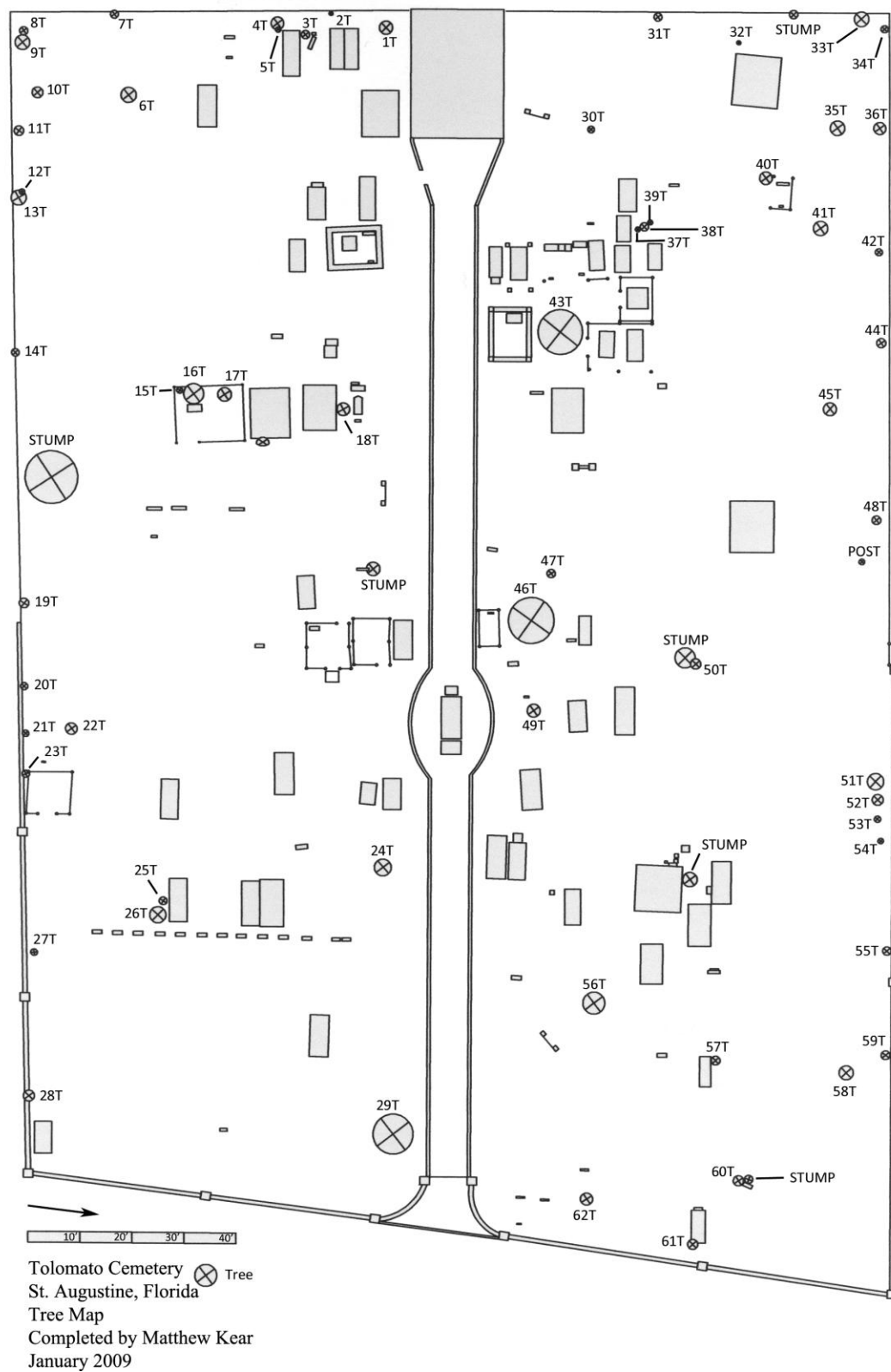


Figure 2.46 Tree Map (By Author, 2009)

The Live Oak (29T, 46T, 52T, 53T, and 54T) is a much heartier tree that grows slower than the other species of oak present; it can reach remarkable size and age with proper care. Two live oaks in Tolomato are among the most character-defining features in the cemetery (29T and 46T – Figure 2.47). Of tremendous size and no doubt advanced age, these oaks are easily the most recognizable landmarks in the cemetery today (second only to the Varela chapel). One is situated just south of the entrance and drapes a great branch across Cordova Street (29T). A second ascends to remarkable heights from the center of the cemetery, northwest of Verot’s tomb (46T). The principal shaft of this tree leans heavily to the south, like a great hand stretching its palm towards the sky. As such important character-defining features they merit special attention, both to maintain their health and for the risk they may pose to the cemetery itself, should they fail.



Figure 2.47 (Left) Live oak at entrance to cemetery (29T, from southeast). (Right) This live oak is the largest tree in the cemetery (46T, from southwest; see also Figure 2.45). A cabbage palm stands immediately to the right of the oak, as well. (Photos by Author, 2008)

When St. Augustine was hit by a hurricane in the summer of 2004, high winds tore a large branch from the live oak near the gate (29T), which crushed a small barrel vault (No. 53) that was quickly rebuilt.<sup>197</sup> Any risk posed by storm debris from these trees would pale in comparison to what would happen if either were uprooted by some terrible storm. So long as the canopy is appropriately pruned by a licensed arborist and the root systems are undisturbed, such an occurrence would be unlikely even in the strongest of storms. Nevertheless, a comprehensive plan should provide detailed guidelines for these trees and include a plan in the unlikely event that either of these magnificent trees was to fail.

The Cabbage Palm (*Sabal palmetto*) is the state tree of Florida. This species appears throughout the cemetery (2T, 4T, 7T, 15T, 17T, 18T, 22T, 25T, 30T, 32T, 34T, 37T, 38T, 39T, 40T, 41T, 45T, 48T, 50T, 57T, 58T, 59T, 60T, 61T, and 62T). Many examples appear to be full-grown, upwards of forty to fifty feet in height with full canopies. Despite being well-dispersed across the landscape, the cabbage palm has begun to flourish densely along the northwestern border of the cemetery, where the combination of hanging vines (air potato and smilax were among them), other weeds, and sprouting palms are so dense the number of individual palms present could not be identified (consequently, the tree map does not provide a complete representation of the palm growth in this area). Clearly this species does very well in the cemetery. The unmitigated spread of trees in Tolomato has been an issue throughout the last century that has resulted in significant damage to many markers and plot enclosures (Figure 2.48). The prolific growth of this species along the northwestern section of the cemetery should be monitored and controlled.

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<sup>197</sup> Bruce Wright, Personal Contact (July 2008)



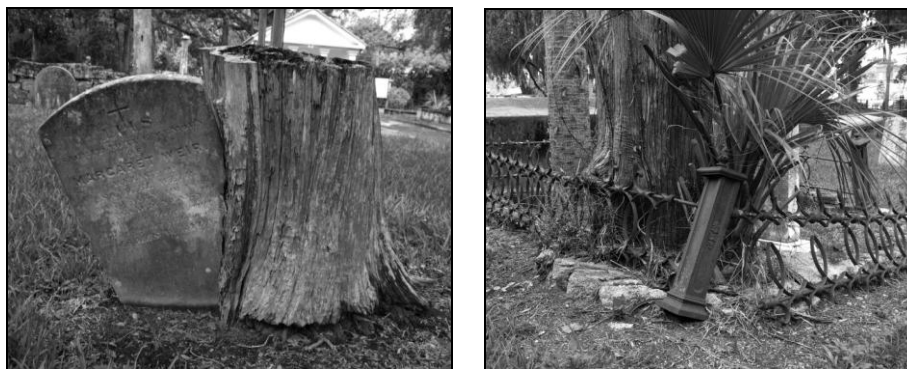


Figure 2.48 Examples of damage to historic features caused by vegetation. (Left) The Margaret Weir tablet was enveloped by this cedar, which has fractured much of the marble along the edge of the tablet (No. 18, d. 1869, from east). (Right) The iron fence of the Drysdale plot (No. 14P, d. 1860, southwest corner) has been collapsed and partially enveloped by a large cedar (15T). For other examples of damage cause by vegetation, see Figures 2.18 (a tablet that has been uprooted), 2.34 (a fencepost enveloped by a tree), and 2.40 (a tree collapsing the masonry wall). (Photos by Author, 2008)

Two Southern Magnolia plants (*Magnolia grandiflora*) are found only in the southwest corner of the cemetery (1T and 6T); they are large, healthy-looking specimens. Several magnolia sprouts grow alongside both trees. 1T is close to the Varela chapel's south wall. This tree appears balanced, healthy, and probably distant enough not to pose a threat, but an arborist should be consulted about whether the root system of might pose a threat to the foundations of the chapel in the future.

There are six Sugarberry trees (*Celtis laevigata*) in the cemetery (8T, 9T, 11T, 13T, 23T, 55T, and 56T). The sugarberry grows rapidly like the laurel or water oak and like them, it also compartmentalizes poorly. Other than 56T, each sugarberry in Tolomato is adjacent to the fence. The sugarberry is particularly susceptible to trunk rot. 9T has exhibits a bad case of trunk rot, resulting in the collapse of a portion at the base of the tree (Figure 2.49). This will most likely result in the death of this tree. A arborist should be consulted to determine an appropriate course of action.

A number of young camphor trees (*Cinnamomum camphora*) are along the north and south borders of the cemetery, with one larger specimen along the western border north of the chapel (3T, 12T, 14T, 19T, 31T, and 42T). Camphors can grow to be between forty and seventy feet tall and are known for their wide canopies. Most of the specimens in Tolomato are small and their proximity to the fence and other trees may not provide sufficient room for proper growth and development.

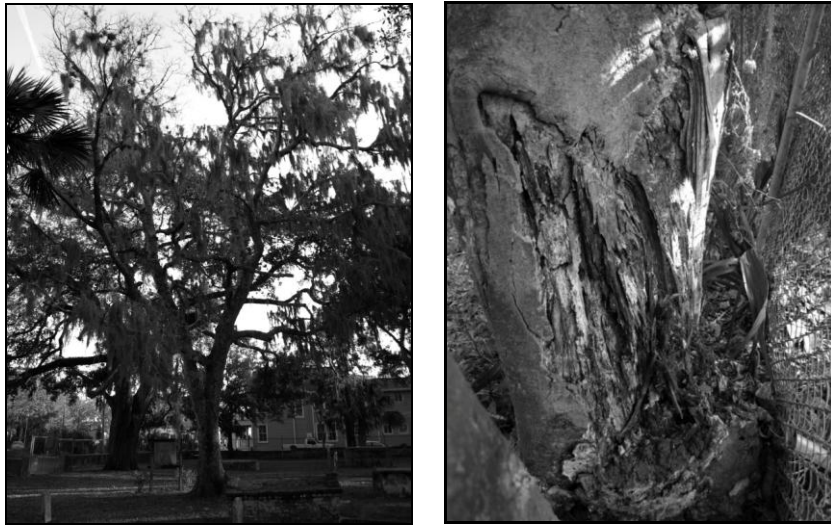


Figure 2.49 (Left) A sugarberry tree (56T, from north). (Right) A bad case of trunk rot in a large sugarberry (9T, from south). (Photos by Author, 2008)

There is a single elm in Tolomato (10T); most likely an American Elm (*Ulmus Americana*) or possibly of the *Floridana* variety. Historically one of the great American landscape species, populations have been devastated by disease. 10T is a large specimen. The root systems for these trees are said to be quite extensive, but shallow and subject to damage by lawnmowers (a problem that applies to the larger oaks as well). The entire trunk of this tree has been thoroughly scavenged and scarred by woodpeckers. An Elm is a significant contribution to any landscape and should be maintained appropriately. An arborist should be consulted on the health of this tree.

There are four cedars scattered across the cemetery (16T, 24T, 26T, and 49T). Unfortunately, only one specimen appears to be in good condition. The others exhibit advanced symptoms of decay, particularly of hollowing. Two of the larger cedars are closely abutting grave markers. The large cedar in plot No. 14P appears to be an example of a planned planting, which has sadly overtaken the plot and collapsed the enclosure (Figure 2.50).

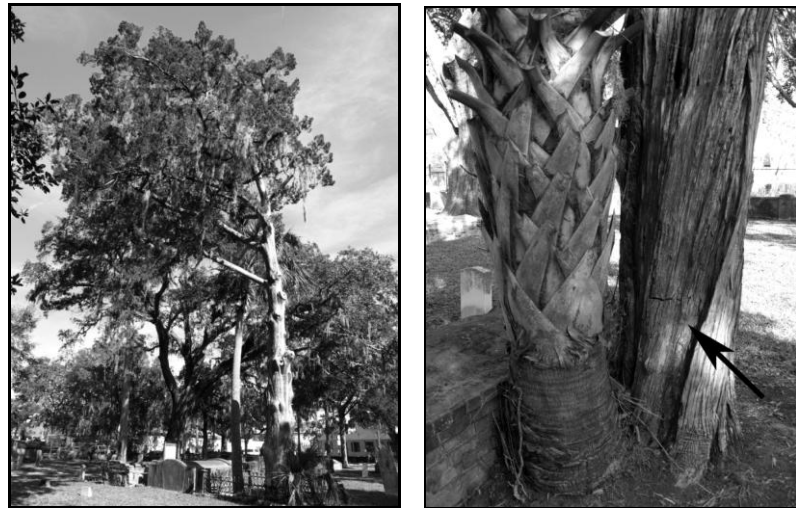


Figure 2.50 (Left) An old cedar in plot No. 14P (16T, from southwest); it may have been an intentional planting within the plot. (Right) A dead cedar (26T, from west) has a hollow trunk which has begun to fracture above the base, where it rocks dangerously in heavy winds. (Photos by Author, 2008)

There are two Laurelcherry trees (*Prunus caroliniana*) in Tolomato (21T and 47T). 47T is a young and health specimen that is an attractive addition to the landscape. These trees can grow upwards of forty feet; this specimen will compete with a much larger neighboring live oak (46T). An arborist should be consulted as to whether the competition could prove detrimental to the oak.

A lone Goldenraintree (*Koelreuteria paniculata*) grows along Tolomato's south border (27T). This species is fairly tolerant and disease/insect resistant, but is

also somewhat less resistant to high winds. This tree leans over the masonry wall and towards the property to the south of cemetery.

#### 2.9.1 Preserving Natural Heritage in an Historic Landscape

When walking the grounds of an historic cemetery it is easy sometimes to overlook the natural heritage around us. Walking the grounds of Tolomato Cemetery, one encounters a wide array of magnificent trees that simply cannot be overlooked. The great live oaks of Tolomato, discussed above, have already become landmarks in their own right. But their success is tainted by the loss of two equally impressive oaks from this landscape. The vegetation of Tolomato is a significant contributor to the site's atmosphere and character. When considering the preservation and interpretation of this site, vegetation is a pivotal layer to include in the planning. Natural heritage is a resource that is as significant to the human experience as cultural heritage. Furthermore, the bond between them is tightly interwoven – in many ways inseparable. This additional resource will provide another avenue for broadening the interpretation of Tolomato and with it the constituent base for the site's care.



Figure 2.51 (Left) A laurel oak that fell and has since sprouted a new shaft from the rotten trunk (43T). This tree will collapse again unless it is removed. (Right) The stump of a large oak along the southern border of the cemetery. (Photos by Author, 2008)

## 2.10 Conclusion

This chapter began with an introduction to the depth of information available in cemeteries; this chapter has been both a record of existing conditions in Tolomato and an introduction to the depth of information that is present at this site. In this survey of existing conditions, I have identified a range of obstacles that confront the cemetery. Issues such as the lack of record-keeping and inappropriate maintenance practices have been recurrent among the different sections. The most critical issue is the lack of a preservation philosophy or treatment program to guide decision-making with regard to repair and maintenance activities (beyond basic lawn care) and to ensure that work is undertaken for appropriate reasons and through appropriate means. In the past, repairs have been somewhat chaotic, lacking an understanding of historic materials and long-term planning for the future care of the site beyond the completion of a particular project; many extant markers bear the scars of this work (see Figures 2.24, 2.25, 2.32, and 2.36). The site has undergone repeated renovations, but each time with a different vision and purpose and without appropriate materials or the necessary knowledge. The care of this cemetery has been that of any typical, contemporary cemetery.

Another major issue is the disconnection of the cemetery from the public. For the care of Tolomato to be truly sustainable and meaningful to a broad range of people, there will have to be some form of public involvement. Public interest and involvement can be indispensable resources in the care of historic sites, especially cemeteries.

Chapters one and two provide a thorough understanding of Tolomato Cemetery and the problems it has faced and continues to face. Without this information, there is no appropriate way to determine a treatment model for this

specific landscape. Through an understanding of the lessons from past attempts to care for the cemetery and the specific sets of preservation and material conservation issues that are present, it is possible to determine an appropriate treatment program for the long-term care and interpretation of Tolomato Cemetery.

The remainder of this thesis is devoted to addressing the two foremost issues to surface in the preceding chapters; specifically, the importance of determining an appropriate treatment program and the need for active public outreach and community involvement in the care of Tolomato. Chapter three will address each of the four standards provided for the treatment of historic properties by the *Secretary of Interior*, providing examples for the application of each within the context of this cemetery, and offer recommendations for treatments that address the specific concerns of Tolomato. Chapter four will address the problems that arise from the lack of active public involvement in the care of this site.

## **Chapter 3 Preservation Treatments**

### **3.1 Introduction: Laying the Groundwork**

The last two chapters have addressed the significance and integrity of the existing features. Chapter two introduced and discussed a variety of conservation issues; some are considerable and will require intervention in the near future, while others would benefit from extended planning, professional consultation, and the considerate accumulation and application of resources.

The inherent features detailed in the preceding chapter and the unique atmosphere described at the close of chapter one are what distinguish historic cemeteries from their modern counterparts; they are fundamentally different. A template for the care of a modern, operational cemetery should not be applied to any historic cemetery. But this is so often the case. Simply put, when something breaks in an historic landscape, it is in the best interest of the site to practice prudence when indulging the impulse to “fix it”. This thesis has already shown how in the past, the hasty repair of markers, though well-intended (and no doubt responsible for the retention of many of the remaining markers), has led to a multitude of complex material conservation issues that threaten the stability of the markers they were meant to save. The manner, method, and scope of repairs will be an important element in either a comprehensive plan or conservation plan, which should be among future initiatives for this site. Until such plans are formed, I strongly recommend an immediate departure from makeshift repairs for appropriate, goal-oriented treatments as defined by the *Secretary of the Interior* (the federal office responsible for historic preservation activities in the United States). A preservation philosophy provides “a context for making decisions regarding change” in the cemetery, ensuring a much-

needed “consistency in the actions that are undertaken.”<sup>198</sup> This is an integral first step towards recognizing the specific needs of the historic landscape. The treatment program should reflect those needs as well as the common interests and goals of the participating constituents of the site.

According to the Secretary of the Interior preservation treatments applied to historic properties may involve one of four treatments, collectively known as the *Standards for the Treatment of Historic Properties* (*Standards*, from here-on).<sup>199</sup> These are: preservation, restoration, rehabilitation, and reconstruction. Any repair or alteration of the cemetery should be planned in accordance with one of these four *Standards*, representing a treatment of each historically-significant feature in the cemetery as a contributing element to the significance of the site as a whole.

This chapter will introduce the four treatments within the context of the cemetery and include recommendations for those deemed appropriate for this site. These recommendations should be taken as informed opinions regarding the curation of Tolomato cemetery, but opinions nonetheless. The decision should and will fall to the combined constituents of the site responsible for carrying-out the treatment. At the point in time when such a determination is made, this chapter should serve in an advisory capacity to those groups.

As the physical application of a broad philosophy, treatments exceed the scope of daily maintenance activities. Such activities should be regulated by a comprehensive plan that addresses specific operating procedures for this cemetery and provides guidelines for appropriate maintenance activities (i.e. lawn care, tree care,

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<sup>198</sup> Nora J. Mitchell and Robert R. Page. “Managing the Past for the Future” *Forum Journal* V. 7, No. 3 (May/June 1993), 47-48

<sup>199</sup> Secretary of the Interior. *Standards for the Treatment of Historic Properties*, 1992 (36 CFR 68) available at [http://www.access.gpo.gov/nara/cfr/waisidx\\_02/36cfr68\\_02.html](http://www.access.gpo.gov/nara/cfr/waisidx_02/36cfr68_02.html) (visited 03/01/2009)



etc.). This plan should be a product of collaboration between qualified professionals in the subfields of historic cemetery and landscape preservation and the constituents and caretakers of this site.

This chapter and chapter four together are intended to provide a framework for the sustainable preservation of this cemetery. As noted above, this chapter should not be considered a substitute for a comprehensive management plan nor will any conservation treatments described in this chapter meet the necessary detail of a conservation plan; both of these plans are going to be important future steps. This chapter is the first step, which is an introduction to treating Tolomato Cemetery as an historic landscape in accordance with federal guidelines.

### 3.2 Treatment Alternatives

#### 3.2.1 Preservation (Recommended)

Preservation is defined as:

“the act or process of applying measures necessary to sustain the existing form, integrity and materials of an historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project.”<sup>200</sup>

Preservation treatments emphasize the retention and maintenance of the historic fabric in its current state and take minimal steps to stabilize the site from further deterioration. Appropriate preservation treatments embrace the age and evolution of historic features, seeking not to restore what is lost but to retain what is present. The stabilization of each of Tolomato’s historic and natural features should be

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<sup>200</sup> Secretary of the Interior. *Standards* (1992)

considered a top priority for the preservation of the site. This will be the basis of the generalized preservation program, which is recommended for this site.

The following are examples of potential preservation projects:

- Securing loose and deteriorated ironwork joints, to prevent theft. Permanent measures, like welding, should always be avoided. The goal is to “harden the target”<sup>201</sup> – to slow the thief, providing time for others to spot them. Fence joints should be fastened with stainless-steel aircraft cable, which will provide an appropriate and reversible means to hinder theft. Also, fallen or displaced ironwork should be documented, as described in the previous chapter (in the situation it was found) and either removed to a secure location or reset if possible (assuming the original location is known).
- Thinning dense tree canopies is also an important form of preventive maintenance. Dense canopies can become threats to trees (and the surrounding landscape) in high winds, which is a common occurrence during the storm season. Pruning of the larger, contributing trees should only be undertaken by certified arborists.
- The removal of unhealthy or young trees that threaten historic features, most notably several masonry vaults, plot enclosures, and the eastern masonry wall.

### 3.2.2 Rehabilitation (Conditionally Recommended)

Rehabilitation is defined as:

“the act or process of making possible an efficient compatible use for a property through repair, alterations and additions while preserving those portions or features that convey its historical, cultural or architectural values.”<sup>202</sup>

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<sup>201</sup> Michael Trinkley. “Securing Cemetery Gates” CRM 25-02 (2002), (available online at: <http://crm.cr.nps.gov/archive/25-02/25-2-15.pdf>, accessed 03/01/2009)

<sup>202</sup> Secretary of the Interior. *Standards* (1992)

The installation of the central coping path in the cemetery could be considered a rehabilitation of the landscape to provide defined circulation across the site; it is a reversible alteration to make the site compatible for expanded use. The curators of historic cemeteries today face an increasingly difficult challenge of attracting constituents to these sites, which by and large are no longer valued by most as important cultural resources. Many of the larger cemeteries have turned to programming that emphasizes the interpretation of funerary architecture and historically-significant individuals interred there, to foster interest in their sites. Others have expanded the use of their sites to attract alternative interests often requiring infrastructural improvements that fall under this treatment.

Though any alteration of the historic fabric beyond the stabilization and preservation of the site is discouraged, there are scenarios where minimal rehabilitation treatments may prove necessary. Should the cemetery be opened to the general public, several alterations might be considered to address concerns over public safety, circulation, and the protection of historic resources. For further detail on these subjects, refer to the *Secretary of the Interior's Guidelines for the Treatment of Cultural Landscapes*.<sup>203</sup>

The following are examples of rehabilitation projects:

- The installation and/or demarcation of a pathway to improve and direct visitor circulation throughout cemetery. This should be undertaken by the least invasive means possible (i.e. compacted soil) and should avoid crossing known graves or notable depressions.
- The installation of benches in one or more locations in the cemetery.

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<sup>203</sup> Department of the Interior. "Guidelines for the Treatment of Cultural Landscapes" National Park Service (available online at [http://www.nps.gov/history/hps/hli/landscape\\_guidelines/index.htm](http://www.nps.gov/history/hps/hli/landscape_guidelines/index.htm), accessed 03/01/2009)

- Consideration will have to be given to A.D.A. compliance, particularly with regard to any pathways. The State Historic Preservation Office can provide assistance with this legislation and its relevance to the rehabilitation of historic landscapes. Additional can also be found in N.P.S. Brief 32.<sup>204</sup>

Should the cemetery remain closed to the public, it could still benefit from several alterations that would fall under this category of treatment, to provide passing visitors with a more rewarding visual experience. Such alterations might include:

- The replacement of the chain-link fencing with a sturdier and more appropriate alternative to provide better visual access and improve security for the cemetery. The new fence should be a modest addition and not depart from the character of the site (i.e. iron picket). This which would be an appropriate alteration, complementary to the modest architecture that has characterized the cemetery during its lifetime. The inclusion of small openings along the eastern and northern borders (where people regularly congregate) would allow visitors to photograph the cemetery without the need to stand on the masonry wall. Such a fence would also be a symbol, signifying the reverence this community has for their historic cemetery and sending a message to visitors that this cemetery is an important part of the community. The dilapidated chain-link fence sends a different message entirely and is undoubtedly a contributing factor for the persistent issue of littering in the cemetery, which is specifically associated with the northern and eastern borders. With new additions a policy of transparency is necessary to avoid misleading visitors. A small sign attached to the fence that reads “Fence Added” and the date would suffice (followed by a list of any sources of charitable funding).

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<sup>204</sup> Thomas C. Jester and Sharon C. Park. “Making Historic Properties Accessible” N.P.S. Brief 32 (available online at <http://www.nps.gov/history/hps/tps/briefs/brief32.htm>, accessed 03/07/2009)

- The strategic installation of additional lighting, perhaps at the four corners of the cemetery, could also reduce the threat of nighttime trespassing.

Regardless of whether the cemetery is opened or kept closed, it would benefit from the strategic enhancement of water circulation and drainage. As noted in the previous chapter, capillary action is a conservation threat to most of the markers and vaults in the cemetery, as well as the Varela chapel. In N.P.S. Brief 39, Sharon Park considers “Uncontrolled moisture... the most prevalent cause of deterioration in older and historic buildings.”<sup>205</sup> Poor ventilation and vapor diffusion (the passage of water vapor through porous materials like stone) are also present issues that will need to be considered in the long-term care of the Varela chapel.

I recommend considering this treatment, but only for the projects listed above. Since so much has already been lost and changed in this cemetery the remaining features should be strictly protected from any alteration, unless that alteration is integral to the long-term preservation of the feature and the site.

### 3.2.3 Restoration (Not Recommended)

Restoration is defined as:

“the act or process of accurately depicting the form, features and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period. The limited and sensitive upgrading of mechanical, electrical and plumbing systems and other code-required work to make properties functional is appropriate within a restoration project.”<sup>206</sup>

The goal of restoration is to restore the appearance of a site to a specific point in its history. There are ethical concerns that coincide with the restoration of any

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<sup>205</sup> Sharon Park, “Holding the Line: Controlling Unwanted Moisture in Historic Buildings” NPS Preservation Brief (available online at <http://www.nps.gov/history/hps/tps/briefs/brief39.htm>, accessed 03/01/2009)

<sup>206</sup> Secretary of the Interior. *Standards* (1992)

landscape, as it frequently entails the removal of other elements from the landscape that post-date the chosen period in time. When considering restoration treatments, it is important to consider what makes any specific point in the history of a landscape more significant than any other? Convincing arguments have been made in the case of historic homesteads, like Jefferson's Monticello, and prominent battlefields that represent brief but pivotal moments in history, like Gettysburg, but the same does not necessarily apply to cemeteries, whose significance resides in the relationship between the site and the community over time. This relationship extends well beyond the final interment in the cemetery, perhaps even for as long as the site is known as a burial ground. Was the community's relationship with Tolomato in 1854 really any more or less significant than it was in 1954?

A restoration project in Tolomato might include the repair of plot enclosures and the replacement of missing elements, the removal of the central coping path, chain-link fence, and other recent additions, and the full repair and parging of the aboveground vaults. Restoration requires tremendous resources and commitments of time, research, the assistance of specialized conservation professionals and/or historic tradesmen, and often tremendous funds; to attempt a full restoration without these resources would be irresponsible on the part of caretakers and could lead to the sort of inappropriate repair work that took place at this site in the past. Restoration projects are very popular among the general public, but they rarely encompass the full site in the case of a cemetery, as the resources required are simply too great. Restoration can be undertaken as a long-term goal, implemented in planned stages over the course of many years. However, historical documentation for this cemetery is insufficient to provide the detailed "picture" of the site during *any* specific historical period but the present. The restoration of individual markers in historic cemeteries is fairly common.

While there are many markers in Tolomato that would benefit from restoration work (by qualified professionals), the end product can provide a misleading image of the cemetery, since these markers were never in a pristine condition at the same time. For these reasons the impulse to restore this cemetery should be avoided.

#### 3.2.4 Reconstruction (Not Recommended)

Reconstruction is:

“the act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure or object for the purpose of replicating its appearance at a specific period of time and in its historic location.”<sup>207</sup>

The goal of reconstruction is to recreate the lost historic fabric of a site. This treatment is usually reserved for sites of extreme historical significance. Like restoration, reconstruction treatments are very complex and often controversial as they require concrete historical documentation of the site as it once was in order to be employed appropriately. Should new evidence be uncovered, either through records or non-invasive archaeological research of the site, there could be interest in the reconstruction of lost features, such as erecting markers for unmarked graves or marking the foundation of the mission chapel (should the exact location be discovered in the future). These are admittedly very loose interpretations of reconstruction treatments, but they are examples that would require minimal impact to the site. Nevertheless, reconstruction treatments, like restoration, often require the alteration of the existing fabric and are not recommended for this cemetery.

### 3.3 Initial Recommendations – Preserving the Living Landscape

Stabilization of the most significant and/or most deteriorated historic and character-defining features should be a top priority. Chief among the projects

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<sup>207</sup> Secretary of the Interior. *Standards* (1992)

recommended in the preservation treatment section is the stabilization of vegetation; this includes the thinning of dense canopies, removal of dead branches, perhaps the bracing of historic trees, and the removal of dead and any young trees that currently threaten the stability of the historic features (i.e. trees growing against the eastern masonry wall, grave markers, and several plot enclosures). As noted, neither course should be taken without first consulting qualified professionals; specifically historic materials conservationists and certified arborists.

Chapter two included several examples of collisions between the natural and the built environments. In each instance, it was the latter that suffered the greatest casualties. For this reason, actions should be taken to address the long-term potential for current young (non-historic) plantings to damage historic and contributing features, including trees considered significant to the landscape (such as the two live oaks, 29T and 46T). As with any treatment in an historic cemetery, the removal of trees requires great care and consideration. Removal should only be considered where the threat to historic elements could be catastrophic (potentially resulting in the collapse of the historic feature or the death of the significant living feature). Removal should exclude the use of heavy machinery, which could easily damage the landscape. The removal of stumps (if necessary) should also be done by hand.

In instances where trees have enveloped markers or ironwork (as in the case of plot No. 31P), do not attempt to remove the historic feature; the stump should be allowed to decay naturally. In time, it can be removed safely.

In the case of markers or plot fences, it will often prove easier (and more desirable) to simply relocate them slightly out of the way of the encroaching tree. This is a fairly common practice and it is generally considered acceptable, so long as



records are kept of the original location of the grave and the circumstances of the feature's relocation.

It may be possible to slow change with regard to built features, but the landscape will continue to evolve around them; planning to address the growth and loss of vegetation will help to maintain the unique sense of place that exists in Tolomato, largely because of its natural features. The ephemeral nature of trees makes their preservation a difficult and somewhat controversial subject. A replanting program is often part of a preservation program, entailing the replacement of dead or dying trees with like species. Replanting is an attempt to maintain a similar appearance and preserve a site's atmosphere in the face of the inevitable loss of these contributing features. For further information regarding replanting, refer to the N.C.P.T.T. video "Replacing Trees in Historic Landscapes".<sup>208</sup>

Measures should be taken to preserve the larger, character-defining trees. The common practice of bracing (incorporating metal cables, rods, and clamps into rigid systems) can do more damage than good for a tree. These systems are prone to fracture against the tremendous, ever-shifting loads of trees. However, there are synthetic alternatives (i.e. the Osnabrucker System).<sup>209</sup> It would be best to avoid bracing unless absolutely necessary. The best approach to preserving vegetation is preventative maintenance; consult a certified arborist regularly on the health of the most significant of Tolomato's trees.

### 3.4 Additional Projects

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<sup>208</sup> "Replacing Trees in Historic Landscapes" N.C.P.T.T. (video and transcription available online at <http://www.ncptt.nps.gov/index.php/tree-replacement/>, accessed 04/30/2009)

<sup>209</sup> Erk Brudi, "Tree Bracing – New Systems, New Techniques" presented at ISA Conference in Valencia, June 2000 (available at <http://www.tree-consult.org/images/pdf/eng/BracingISA.pdf>, accessed 03/01/2009)

This section consists of a series of potential preservation undertakings to consider. In contrast to the preceding section, which addressed the living features of the cemetery, this section will center on the built landscape. They are not prioritized, as prioritization is based largely on the available resources at a given time, which is often subject to fortuitous events (i.e. gifts from donors, grants for specific treatments, voluntary support, etc.). Successful preservation planning requires a degree of flexibility in order to seize new opportunities as they arise. It would be worthwhile to begin by working together with constituents of the cemetery to form a list of projects (such as those in this chapter) for the cemetery, making it easier to recognize opportunities as they arise and allocate resources appropriately.

At some point in the near future, the removal of waterproof paint from the interior and exterior masonry walls of the Varela chapel will need to be undertaken through the least abrasive means possible (i.e. extended rinsing; no chemicals, no sandblasting or pressure washing). A materials conservationist should be involved to ensure minimal impact to the building throughout the process, as the condition of the stone beneath is uncertain. While the paint remains, capillary action and vapor diffusion will continue to destabilize the stone. Though an expensive treatment, the cost will only grow with time. Consider lime washing as an alternative to painting in the future. It is less expensive, water permeable, and more resistant to biodeterioration. The lime wash coat will require replacement every three-to-five years, but there are no quick-fixes; this is part of the process. The periodic replacement of lime washing will also provide an opportunity to take a closer look at the chapel every few years and catch any problems as they start rather than afterwards. For additional information on moisture management, refer to N.P.S. Brief 39.<sup>210</sup>

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<sup>210</sup> Park (N.P.S. Brief 39)

The chapel illustrates the importance of never undertaking any treatment of an historic feature without first addressing the cause of the problem. Waterproofing the walls was a treatment of a symptom, without addressing the cause. Channeling rainwater away from all stone and brick surfaces should be considered in future planning as an important step in the preservation of these features and should preempt other remedial steps (with regard to conservation work), as it treats the cause for the deterioration, rather than the symptom. A landscape architect experienced with historic landscapes should be consulted for this work. Should grading of the top soil be required, the city archaeologist must be consulted to ensure compliance with archaeological ordinances.

Any activity requiring excavation (i.e. removal or replacement of trees, grading, resetting markers, addition of signs, etc.) should be postponed until subsurface mapping of the site (via ground-penetrating radar) has been completed. This is to ensure that burials, sunken markers, or the root systems of significant trees are not damaged in the process. Disturbance of the soil should be avoided, unless absolutely certain that none of these features will be impacted. Keep in mind that many colonial-era graves were little more than two-to-three feet deep in St. Augustine and with the reuse of grave sites (as seen at the Soledad site) disarticulated remains would be returned to the earth as infill.<sup>211</sup> There is no clear evidence of what lies just below the surface in this cemetery, so informing the city archaeologist of projects requiring any excavation or digging is imperative.

The extermination of biological organisms (lichens, moss, mold, and vegetation) from the surface of masonry vaults, box tombs, and grave stones, whose

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<sup>211</sup> Koch (1983), 211, 225 – burials during the British occupation were often deeper than the Spanish (in the three-foot range), but the use of Soledad did not extend beyond 1784, when the British left St. Augustine. I am not certain what mortuary customs were characteristic in Second Spanish Period St. Augustine.

presence can be corrosive to the stone and brick surface, may also improve the longevity of the monuments. Their removal requires the gentlest method possible, without the use of harsh or caustic chemicals. Tolomato has numerous examples of markers that have been cleaned through abrasive means (i.e. the tablet of Jane Masters, No. 12; see Figure 2.7); there marble surfaces are distinctly discolored because of the application of caustic cleaners, like bleach. Cleaning is only recommended where biological growth might threaten the stability of the stone (as in the case of heavy lichen growth). Once a marker has been cleaned, it should not require another cleaning for years, especially if preventive treatments such as lime washing are applied. Cleaning should not be taken lightly, as the simplest methods can easily damage a stone's surface. Most of these markers are more than a century old (some are more than two); they are fragile artifacts that require specialized care. For further reading refer to the National Center for Preservation Training and Technology (N.C.P.T.T.) booklet on marker cleaning and the cleaning section of Lynette Strangstad's booklet on the preservation of burial grounds, available through the National Trust for Historic Preservation website.<sup>212</sup>

Past repairs to masonry vaults and box tombs frequently included the use of hard cements that continue to damage the fragile historic materials of these structures. The removal and replacement of past repairs with softer and more appropriate materials will prolong the longevity of these monuments. Modern cements and concretes are incompatible with the historic materials and have resulted in spalling and exfoliation (scaling or flaking of surface materials) of brick and stone surfaces across the cemetery. Removal of these materials will require the assistance of a qualified

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<sup>212</sup> *Basic Monument Cleaning* N.C.P.T.T. (available online at <http://www.ncptt.nps.gov/pdf/CMC-Cleaning-Booklet-EN.pdf>, accessed 04/21/2009) and Lynette Strangstad. *Preservation of Historic Burial Grounds* Information Series, No. 76 (Washington, DC : National Trust for Historic Preservation, 1993), 14

conservator. If the removal of cement or concrete could result in the extensive loss of historic materials, it should not be attempted. For further information on repair of historic masonry, refer to N.P.S. Brief 2.<sup>213</sup>

Once the markers have been repaired and cleaned of biological growth, consider the application of a thin coat of lime wash to each. As a reversible alteration lime washing is a permissible treatment (whereas applying a sealant would not). The central path coping, south masonry wall, many of the stone grave markers, and the Varela chapel would all benefit from this simple treatment. As noted above, the ephemeral nature of lime wash provides an opportunity to take a closer look at the built features every few years, which would facilitate the recognition of problems that might otherwise be missed during a routine walk-through. For more information on lime wash in cemeteries, see the Chicora Foundation guide to “Stucco & Whitewash.”<sup>214</sup> A downloadable video demonstration of whitewashing is also available at the N.C.P.T.T. website.<sup>215</sup>

The stabilization of severely sunken or tilted markers and vaults would prevent future damage stemming from the shift in load (the force exerted by the overall weight of the structure upon itself). In most cases this will require excavation, followed by the construction of a new soil foundation. As noted above, the serious nature of excavation within this cemetery should be taken into account, when considering this treatment. There are many examples of badly tilted and sunken markers in the

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<sup>213</sup> Robert C. Mack and John P. Speweik. “Repointing Mortar Joints in Historic Masonry Buildings” N.P.S. Brief 2 (available online at <http://www.nps.gov/history/hps/tps/briefs/brief02.htm>, accessed 03/07/2009)

<sup>214</sup> “Stucco & Limewash” (available online at <http://chicora.org/stucco-whitewash.html>, accessed 03/01/2009)

<sup>215</sup> “Application and Preparation of Limewash” N.C.P.T.T. (available online at <http://www.ncptt.nps.gov/index.php/application-and-preparation-of-limewash-video-2008-07/>, accessed 03/01/2009)

cemetery, but few seem to be in serious danger. For appropriate techniques, refer to Chicora Foundation's guide to "Resetting Tilted Markers."<sup>216</sup>

The southern span of the eastern masonry wall merits attention. Steps should be taken to stabilize the wall, which will only be possible once the trees growing along the wall and forcing it south have been removed. The removal of these trees could become a long-term undertaking; they should be removed in stages, allowing the stump and roots to weaken. Strategic replanting could take place well in-advance of the removal of these stumps (or the trees themselves). Consult an arborist for planning.

Littering within the cemetery is a big problem. Most debris occurs along the eastern masonry wall, where people walk by the cemetery every day. The placement of waste bins near the entrance of the cemetery or at the northeast and southeast corners would probably deter the problem. The city might even be willing to assume responsibility for pick-up.

Should the cemetery be opened for tours, visitors would benefit from the installation of small signs alongside the badly-deteriorated markers, providing names and dates associated with the deceased (Figure 3.1). This is a common practice in historic cemeteries. Signs can be purchased or created by volunteers.

Regardless of the program adopted, a system for record-keeping is an immediate necessity. The previous two chapters are filled examples of significant alterations to the cemetery with little or no record beyond a combination of fuzzy memories and the occasional fortuitous photograph. Much of the history of the twentieth century in particular was pieced together from the reconciliation of limited sources and the existing conditions of the cemetery itself, leaving significant gaps in

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<sup>216</sup> "Resetting Tilted Markers" Chicora Foundation (available online at <http://chicora.org/resetting.html>, accessed 03/01/2009).

that research. Even in the past thirty years, there are no known records for exactly the work that was done. As Strangstad explains, “Documentation is a part of the historical record and integral to any responsible preservation program.”<sup>217</sup> Charles Birbaum calls record keeping “the last and ongoing step in the preservation planning process.”<sup>218</sup> This is a step that has been overlooked for too long.



Figure 3.1 Interpretive Sign, Old Dutch Burying Ground, Sleepy Hollow, New York. (Photo by Author, 2008)

Records should be maintained for standard maintenance activities (i.e. lawn and tree maintenance), preservation treatments, and plans for future undertakings. Birnbaum also suggests maintaining a record of “the need for further research or additional activities” to which a record of archaeological features (discussed in chapter two) and a record of marker damage (as well as theft or loss) should be included.<sup>219</sup> My inventory provides a system for organizing markers, enclosures, and other built features, trees, and archaeological features, into spreadsheets, each labeled to

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<sup>217</sup> Strangstad (1993), 17

<sup>218</sup> Charles A. Birnbaum. “Protecting Cultural Landscapes” N.P.S. Brief 36 (available online at <http://www.nps.gov/history/hps/tps/briefs/brief36.htm>, accessed 08/24/2008)

<sup>219</sup> Birnbaum (N.P.S. Brief 36)

correspond with a map of the cemetery. Similar spreadsheets or written logs can be maintained for the activities described above.

Preservation treatments require more detailed accounts. Documentation of treatments should consist of a photo log, to include labeled photographs taken prior to beginning work, at different stages throughout the process, and after work is completed. Also write an account of the work including the names of any consultants involved, what the work entails, a description of any products used, and the associated dates of the undertaking. Make more than one copy of these records. Consider offering a copy to a public repository such as the St. Augustine Historical Research Library, who has the ability to archive the materials appropriately so that future researchers will have access to it (and caretakers, should anything happen to the original records). All materials associated with treatments should be archived, including field notes and any materials (such as mortar mixes for repointing). This could prove invaluable in the future. Maintaining records is an important responsibility associated with the stewardship of heritage resources.

### 3.5 A Learning Laboratory – Exploring the Treatments Together

Though it is important that an encompassing preservation philosophy be adopted, Tolomato Cemetery could also host a learning laboratory for historic preservation, where other treatments can be applied to a single feature to demonstrate to visitors what they entail. For example, a box tomb, tablet, or iron fence could be fully-restored to the way it looked in a nineteenth-century photograph. A box tomb, which has collapsed and remains a ledger on the ground, could be reconstructed (also based on historical photographs). These projects could be undertaken by historic preservation students from one of the nearby universities, providing an invaluable



education experience for the students and free, qualified labor under the direction of experts in the field for the care of the cemetery.

The connections made in this undertaking could prove beneficial in the future as well, as future projects requiring volunteers with special knowledge arise. Any publicity drawn by such projects would also provide free publicity for the site and the ongoing preservation that is taking place.

### 3.6 Conclusion – Practicing Prudence in a Historic Landscape

With any treatment, steps should always be taken to ensure that any alteration be both distinguishable from the historic fabric and reversible. Practice prudence in decision making, particularly when it pertains to altering historic sites. Consider all the factors; will the alteration benefit the preservation and interpretation of the cemetery beyond the immediate? Changes to the historic fabric can not only compromise the integrity of the site, but the atmosphere and character as well. The intangible aspects of an historic landscape are perhaps the most significant contributors to that sense of place that endears us to these places of heritage. They are also the easiest to damage and the most difficult (if not impossible) to restore. In the case of Tolomato cemetery, it is the unique atmosphere that is the most significant character-defining feature to preserve. Unfortunately, the more and more people “cut” into the fabric of an historic site to make it compatible for expanded uses, the more they compromise the integrity of the site in the process, until eventually it is effectively lost and a new site is created that is nothing more than a quilt of historic fragments interwoven with dense patches of modern intervention. The goal of a preservation program is to ensure that such a tragedy never befalls this cemetery.

Preservation and rehabilitation treatments both “seek to secure and emphasize continuity while acknowledging change.”<sup>220</sup> Birnbaum affirms that in the preservation of historic landscapes “our goal should be to address the historical and cultural continuums they represent – both honestly and accurately.”<sup>221</sup> These treatments (particularly preservation) recognize the significance of the evolutionary processes that form and make historic landscapes unique.

The adoption of a preservation program alone may not ensure the protection of the site, but it is a significant step in the right direction. Preservation is a process that requires a continuous investment of time, care, consideration, initiative, money, and the regular evaluation of the application of each, to sustain it. Appropriate maintenance and interpretive activities that incorporate local residents into the process whenever possible will make a lasting difference for this site. Though its present caretakers have made a respectable effort to maintain the site, they may find it difficult to provide the requisite care of an historic landscape in the future; this is an even greater concern given the current state of our downsizing economy, which has already had a significant impact on both the state of Florida and St. Johns County. It is for this reason that I will recommend the establishment of a new system for the curation of the site that embraces the strengths of its current caretakers and the local community in the next chapter.

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<sup>220</sup> Department of the Interior, “Guidelines for the Treatment of Cultural Landscapes: Factors to Consider When Selecting an Appropriate Treatment” National Park Service ([http://www.nps.gov/history/hps/hli/landscape\\_guidelines/factors.htm](http://www.nps.gov/history/hps/hli/landscape_guidelines/factors.htm), accessed 03/01/2009)

<sup>221</sup> Charles Birnbaum. “The End of the Period for Period Landscapes” *Historic Preservation News*, No. 6 (July/August 1993)

## Chapter 4 Public Outreach & Interpretation

### 4.1 Introduction

Historic burial grounds face a difficult challenge of drawing the diverse interests of an increasingly disinterested American public. Whereas they were once central institutions in our culture and society, they are now reduced to “necessary nuisances” existing on the distant periphery of our lives.<sup>222</sup> The disconnection of Tolomato Cemetery from the surrounding community poses as significant a threat, if not more, than does the current lack of a preservation treatment program. Despite its very public location within downtown historic St. Augustine, the cemetery is concealed behind its fences. Its chances for survival would improve dramatically if the public were incorporated in its care and interpretation.

This chapter will:

- address issues that arise with the disconnection of this resource;
- explore an alternative approach to managing the cemetery that emphasizes public involvement;
- discuss the benefits of adopting a broader definition of heritage, when interpreting this cemetery.

### 4.2 Opening the Gates



Figure 4.1 East Gate (from exterior). (Photo by Author, 2008)

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<sup>222</sup> Jackson (1989), 118

Perpetual care for any heritage resource (be it natural or cultural) is only possible if enough people value the resource as an important and enriching contributing factor in their lives. Such valuation is entirely contingent on the ability for a wide range of individuals to develop a relationship with the site. Tolomato Cemetery has to contend with the fact that currently there is neither public access to the site nor any significant interpretation to the public.

This disconnection from potential constituents over time will result in the loss of the site's meaning and significance for the general public, particularly if there is no formal interpretation taking place. While it is important to preserve and protect the cemetery as a sacred site, barbed-wires and locks are impediments to the long-term protection they are meant to provide; they are short-term responses to long-term problems. Education is the best and most enduring protection available.

Later in this chapter, I will explore ways to bring children into contact with the cemetery. Children, in particular, are perhaps the most important constituents of heritage resources. As *the* future constituents of heritage resources, their connection with the cemetery will determine whether or not it survives for another generation. It is children, Lynette Strangstad suggests, "who have come to know the old yard and who have favorite stones there are less likely to become teenagers who vandalize them or who stand mute while their peers do."<sup>223</sup> Most children (even locals) have probably never had the opportunity to enter the cemetery. Isolating the resource has essentially cut off its lifeline and ensures vandalism and disrespect. It is important to provide younger generations with the opportunity to develop their own relationships with heritage sites as we have ourselves, so that they may value them for their own reasons.

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<sup>223</sup> Lynette Strangstad. *A Graveyard Preservation Primer* (Walnut Creek: Altamira Press, 1988), 16

Right now, the significance of this cemetery and the singular experience of walking the grounds are lost to all but a fraction of visitors. For the sake of the cemetery and the enrichment of the community, an effort should be made to explore ways to provide local residents with the opportunity to “meet” the cemetery as so few have been able to in recent years. After all, it will be the sustained interest of the community that will ultimately determine whether or not this cemetery will survive or fall into dust like so many other forgotten and misunderstood burial grounds.

Preventing all public access to heritage resources is also ethically questionable, considering that people have a right to experience their cultural heritage. Consider the archaeological concept of *public trust*, articulated here by Ruthann Knudson:

“A public trust is an individual or group responsibility to protect other people’s rights to these heritage values and to the things (artifacts, ecofacts, sites) that embody these values. Because things and ideas are involved, they can be considered property – common property held in a common trust.”<sup>224</sup>

As the owners of the cemetery, the Cathedral Basilica of St. Augustine is essentially the steward of this cemetery, responsible for providing adequate care for the resource and giving others an opportunity to enrich their lives by experiencing their heritage at this site. But the reality is that the curation of Tolomato Cemetery is not the chief objective in the religious mission of the Cathedral Basilica, which has its own considerable operations (including the care of its cathedral, itself a National Historic Landmark) to attend to. Despite present interest in the preservation of the cemetery by several church officials, positions change and successors may not share the same perspective. Part of a preservationist’s job is to build networks and systems that will enable preservation initiatives during our lifetimes and help ensure their perpetuation

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<sup>224</sup> Ruthann Knudson. “The Archaeological Public Trust in Context” in *Protecting the Past* Ed. by George S. Smith and John E. Ehrenhard (Boca Raton: CRC Press, Inc., 1991), 3

when we are gone. This is where shared responsibility and the involvement of others can make a difference.

There is legitimate concern over opening the cemetery. Though interpretive activities (i.e. tours, guidebooks, signs, etc.) would make a significant difference, the incorporation of community members in the actual management and care of the resource will make a far greater and more lasting impact on the issues that face the cemetery as a result of its disconnection from the community in recent years.

#### 4.3 For the Greater Good – A Coalition for Tolomato Cemetery

This section will begin to explore an alternative program for the management of the cemetery: a coalition between representatives of the Cathedral Basilica, whose parish coordinator will continue to oversee daily maintenance activities and an association of local residents devoted to public outreach, interpretation, fundraising, and serving as an advisory board on matters of preservation.

For the purposes of this chapter, this association is referred to as the *Tolomato Cemetery Preservation Association* (T.C.P.A.). This name is suggested for its immediate association with both the resource and the mission of the organization (to preserve the cemetery). It also imparts a level of professionalism that a mission-oriented organization pursuing support (both voluntary and financial) from a wide range of potential sources will require.

##### 4.3.1 Building the Foundation – The T.C.P.A.

The first step is to define the nature of this coalition. The T.C.P.A. should represent the voices of both the Cathedral Basilica and the local community, working together on a common mission. The board of the T.C.P.A. would ideally consist of

area residents and a decision-making member of the Cathedral Basilica, such as the parish coordinator. It is important that the church and the T.C.P.A. remain separate entities in order to draw as diverse a membership as possible and for the purposes of fundraising. Formally defining the distinction between the Cathedral Basilica and the T.C.P.A. will be especially important should the board of the T.C.P.A. consider incorporation as a registered non-profit.

The next step is to identify potential members and solicit their interest. St. Augustine provides an exceptional setting for undertakings of this sort. Among its residents are historians, interpreters, museum professionals, materials conservationists, historic preservationists, architects, landscape architects, genealogists, archaeologists, historic tradesmen, architectural historians, writers and artists, and a rather large base of skilled and unskilled volunteers with a vested interest in the preservation of local resources. These people would be ideal members and board members. The potential for the assistance of this broad and diverse range of professionals and enthusiasts alike is great. Members of other local interest groups, Tolomato's descendants, church members, and local and area university students are all excellent sources for members and volunteers for the T.C.P.A, as well. With a little creativity, the possibilities for partnerships and collaborative efforts are limitless. The more friends the T.C.P.A. makes, the more allies the cemetery will have.

Once a board has been established, the next step will be to formally define the nature of the association, which includes naming the organization, composing a mission statement, defining the by-laws, forming a list of objectives (both short and long-term), and working out the details of the relationship with both the resource and the church administration (discussed in the preceding section). Whether or not to incorporate this organization should also be considered. If the T.C.P.A. is approved as

a state-registered non-profit organization, the tax-exempt status would make it easier to pursue grants, sponsorships, and gifts from individual donors as well. Whether or not fundraising is a principal goal of the organization, the ability to raise funds could decide the extent of the organization's activities and make all the difference for the cemetery.

#### 4.3.2 Articulating the Mission

It is difficult to sustain preservation activities without clearly-defined goals and aspirations to measure one's success (and exhibit that success to the public). The treatments outlined in chapter three each represent generalized visions for how a site can be interpreted to and experienced by others. Any preservation project is an attempt to "treat" the landscape under specific guidelines in order to teach a specific lesson about the site. I have recommended a preservation treatment specifically to demonstrate that this cemetery is the result of an evolutionary process, influenced by active and passive forces that continue to take place today. Any projects should be developed to meet specific short and long-term goals that reflect this broad and cohesive vision for the cemetery. An example of a short-term goal could be the removal of dying or dead trees from the landscape (as discussed in chapter three), while a long-term goal might be the stabilization of the landscape to permit visitors to wander the grounds freely and safely. Before any preservation work is done in the cemetery, representatives of the Cathedral Basilica and the members of the T.C.P.A. should hold a series of meetings (like a steering committee) to develop a vision for the future of this cemetery and consider what they would like to see happen over time (i.e. in five years, ten years, etc.). It is from this discussion that a realistic plan for both short and long-term projects can develop.



“Endeavor to make your cemetery a ‘cause’”, writes Sybil Crawford.<sup>225</sup> A vision for the future of the cemetery will become something around which supporters can rally. Many volunteers are looking for an opportunity to make a meaningful contribution of their time and energy in a way that will enrich their lives – a cause, something they can believe in and take pride in. The T.C.P.A. should strive to provide such a cause in the cemetery; this should be reflected in the mission statement.

#### 4.3.3 Interpretive Activities

There is little question among residents that Tolomato Cemetery is an important part of St. Augustine’s heritage, but few have a firm understanding of why that is. Among the chief objectives for the T.C.P.A. should be a public awareness campaign designed to educate local residents and visitors alike about the significance of this cemetery and to foster interest in its heritage and its care. The scope and nature of outreach activities will be dependent on volunteers. This will be difficult at first; probably requiring a great deal of support from a limited number of individuals, but as interest grows within the community, opportunities for collaboration and recruiting should also grow.

This chapter will explore a variety of potential interpretive activities. While onsite interpretation may be limited by the instability of the landscape, there are many alternatives to the old standards (i.e. tours). Any concerns over site protection or visitor safety would be greatly diminished by providing guided tours to smaller groups, rather than allowing visitors to roam freely about the landscape. With a firm understanding of the resource and a little creativity, there should be little difficulty discovering fun and interesting ways of educating the public about the cemetery. In

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<sup>225</sup> Sybil F. Crawford. *AGS Field Guide No. 3: Guide to Forming a “Cemetery Friends” Organization* Greenfield: Association for Gravestone Studies (2003), 7

this section, I will propose a number of outreach and interpretive activities for the consideration of the T.C.P.A. board. While there are almost limitless possibilities, in this section I have divided them into the following categories: 1) educational activities; 2) collaborative events; 3) interpretive activities in the name of the cemetery; and 4) fundraising.

Each suggestion for engaging the public and fostering interest in the cemetery is meant to do so in a way that is respectful to the site and its constituents and requires very little active use of the site itself. Any activity within the cemetery will be limited to controlled situations, which are carefully planned by the T.C.P.A. and approved by the management of the Cathedral Basilica.

#### 4.3.3.1 Educational Activities

The T.C.P.A. should reach out to local educators at all age-levels (elementary through college) to inform them of preservation efforts and to share the history of the cemetery. They should urge educators to incorporate the cemetery into their local history curriculum by offering suggestions and inviting classes to the cemetery for tours. Among the dead of Tolomato are countless local historical figures, including statesmen, generals, religious leaders, and more than a century's worth of local residents spanning all four periods of St. Augustine's historical occupation (refer to chapter one). Merely mentioning that these individuals are buried (or were buried, as the case may be) in Tolomato Cemetery would build connections between the cemetery and other facets of local history. "Simply including early graveyards among the trips to museums and other cultural resources reinforces the fact that graveyards are to be treated as the outdoor museums they are."<sup>226</sup> T.C.P.A. members should offer to speak to local school groups or classes about the cemetery. Simple lectures and

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<sup>226</sup> Strangstad (1988), 19

presentations about the historical figures and cultural groups connected to the cemetery (as well as the colorful episodes in the history of the cemetery itself) would make a great contribution to local history curricula. Invitations for these activities should be extended to community programs such as *Boys and Girls Scouts of America* as well.

Tolomato cemetery can also become a laboratory for a variety of school groups. Elementary classes could participate in an historical scavenger hunt, searching for information among the epitaphs of the grave markers. This is a fairly common activity in historic cemeteries, which has been successful as an educational tool (and fundraiser). The grave of Elizabeth Forrester (No. 27, d. 1798 – see Figure 1.3) could demonstrate a lesson in English language at the end of the eighteenth century, when it was commonplace to substitute the letter “f” for “s”.

The cemetery could also provide contextual lessons in vernacular art. Art classes could have students identify types of ornament and explain what they believe the ornament means in the context of the cemetery or simply have students sketch their favorite markers (or photograph, then sketch or paint them in the classroom).

Strangstad describes the potential for a cemetery as a social study of a slice of time, wherein “students gather data for a particular decade, using the graveyard as the source.”<sup>227</sup> She suggests assigning groups to different decades in order to gather information (i.e. number of deaths, life spans, accidental or disease-related deaths, number of children versus adults, common surnames, etc.) that will enable them to make inferences about social patterns during a specific time period. An entire class could cover the nineteenth century. This will introduce them to the value of cemeteries

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<sup>227</sup> Strangstad (1988), 20

as historical resources. There is also the potential to utilize the cemetery as a “learning laboratory” for preservation (discussed in chapter three).

The T.C.P.A. could operate guided tours on weekends for a minimal fee that will support ongoing preservation and interpretive activities in the cemetery. There is no question that Tolomato Cemetery is quite famous in St. Augustine (and elsewhere). People would gladly pay a small fee for the opportunity to tour the grounds; even if only to photograph the cemetery from within its fences. Given the state of the economy, fees should be kept to a minimum; perhaps between three and five dollars for adults, while children younger than a certain age could be free (when accompanied by an adult) to encourage younger interest in the cemetery. When operating tours, the T.C.P.A. could promote that descendants tour at no charge as a way to identify and connect with these potential constituents. Guides should inform all visitors of preservation efforts in the cemetery, solicit donations of voluntary or financial support, and promote membership within the T.C.P.A. to visitors. Incorporate this into tours; print it on the back of a simple handout for the cemetery (such as a site map, with the names and dates for each marker or a brochure with a brief history of the cemetery), and consider placing a sign at the entrance of the cemetery during tours about the T.C.P.A. Tour groups should be limited to the number of visitors a single guide can effectively manage at a time. Selling tickets at the gate for scheduled tours would make this far easier. If volunteers are willing, they could also advertise private guided-tours during the week for an additional charge.

The T.C.P.A. should make an effort to connect with local media to promote Tolomato’s history and inform them of interpretive activities and preservation efforts. Members should look into designing small exhibits on the cemetery for area museums. The University of Florida’s recently-released strategic plan for the new city-wide

interpretation of St. Augustine's state-owned historic properties includes plans for a new interpretive center in downtown St. Augustine to become the "focal point for visitors to access the key historic assets in St. Augustine."<sup>228</sup> This facility would house collections from the National Park Service, the University of Florida, and the State of Florida, pertaining to St. Augustine and Florida heritage, in general. This interpretive center would provide an excellent venue for a small exhibit on the cemetery as well as a repository for educational pamphlets on the cemetery and the T.C.P.A.

Educating the public about the significance of Tolomato Cemetery to the history and culture of St. Augustine should be the principal goal of an interpretive program. It is through such activities that a strong support base is built. This section is only a brief introduction to how the T.C.P.A. should go about this; it is an early and ongoing step in the interpretive process.

#### 4.3.3.2 Creative Collaboration – Building a Network for Success

Initially interpretive activities will be relatively simple in nature, focusing closely on the history of the resource. Each of the proposed activities collectively should become the basic program for the interpretation of Tolomato. The T.C.P.A. should always promote the historical and cultural importance of the cemetery to educators through the sort of activities described above. In many instances, "friends of" organizations suffer from a form of preservation near-sightedness, characterized by a sole focus on the day-to-day care of their site. While any cemetery is fortunate to have such a devoted group of volunteers, the overemphasis of the historical aspects of this site's significance can cause these groups to miss opportunities available in their periphery.

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<sup>228</sup> *St. Augustine Historic Area Strategic Plan* January 2009 (Available online at [http://www.facilities.ufl.edu/staugustine/docs/StAugustine\\_Historic\\_Area\\_Strategic\\_Plan\\_FINAL.pdf](http://www.facilities.ufl.edu/staugustine/docs/StAugustine_Historic_Area_Strategic_Plan_FINAL.pdf), accessed 03/14/2009), 12

A cemetery is far more than an assemblage of historic features. Material cultural and natural heritage and the immaterial character of the site collectively provide a seemingly limitless “toolbox” for interpreters. The T.C.P.A. should strive to reach across diverse disciplines and interest groups to find creative ways to connect interests to the cemetery in a way that is not only educational but also meaningful for them personally, and ultimately beneficial to the well-being of the site.

The T.C.P.A. might consider dramatic portrayals as a way to demonstrate the cultural heritage of Tolomato Cemetery. For example, the reenactment of a Minorcan or Spanish colonial-era funeral procession and ceremony would provide a powerful and expressive lesson on the very activity that defined the significance of the cemetery in its own time. Educational reenactments have long been a significant part of St. Augustine’s interpretive heritage; carefully planned and carried-out tastefully and respectfully these portrayals would provide a one-of-a-kind educational experience that will undoubtedly draw interest to the cemetery. Costumed interpretation in general, can be very effective at drawing interest in heritage and providing a rewarding educational experience at the same time. At St. Michael Cemetery in Pensacola, Florida, guides dressed as historical figures from their cemetery and stood at their graves to share stories from the lives of these individuals with visitors. A similar program would be a wonderful activity for Tolomato Cemetery that would be very popular in St. Augustine.

Costumed events could take place offsite as well, such as an ethnic bake sale with the traditional cuisines of the Minorcans, Spanish colonists, and the other traditional specialties of St. Augustine as a fundraiser for the cemetery. When approaching costumed interpretation, the interpreters should always take care not to treat their portrayal as any theatrical performance. “Fun is not incompatible with

learning in the exhibit environment, but it must be used as a means to an end, not an end in itself.”<sup>229</sup>

The events described above would provide opportunities to partner with other organizations and interest groups and to solicit volunteers from among the rich sub-culture of costumed interpreters in St. Augustine, which can be found among the city’s numerous tour groups, theater students at Flagler College, and the seasoned volunteers of the Castillo de San Marcos and Spanish Quarter Museum. Local tour guides in particular seem to be an underutilized resource. Working with tour companies to better understand the history of the cemetery could prove enormously beneficial. These tour companies are the first (and in many cases, the only) line of interpretation for many tourists. The T.C.P.A. could invite local guides to a lecture on the history of the cemetery. For this reason, they could prove to be an invaluable resource for sharing the history of Tolomato and the efforts of the association. The T.C.P.A. should make sure guides have the information to give an accurate account of the cemetery. Local tour companies could prove to be a valuable partner as well.

Local artists and art students could be invited to create images of the cemetery to either sell in local shops or to donate to the T.C.P.A. to sell as a fundraiser. Either alternative would promote the image of the cemetery. This would provide the opportunity for collaboration with local artists and art enthusiasts.

The T.C.P.A. should consider cosponsoring lectures and workshops with other organizations, businesses, and local interest groups on topics that relate to the cemetery, such as cemetery history, historic preservation (i.e. cemetery, landscape, material, etc.), genealogy, archaeology, local and regional history, natural heritage and

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<sup>229</sup> C. Screven. “Exhibitions and Information Centers” *Curator* 29:2 (1986), 114

nature, perhaps readings of historic literature (i.e. early descriptions of St. Augustine, like Ralph Waldo Emerson), and even relevant fiction and literature.

Many of the state-owned historic houses in St. Augustine have direct connections to the cemetery, as do a number of the local museums and other historic homes; many were once owned by individuals interred in the cemetery (i.e. Miguel O'Reilly House). Further research into the parish interment records will be necessary to determine other connections between the historic houses and buildings of St. Augustine and the cemetery. It would be very fruitful for Tolomato, if those homes that are now museums were to incorporate the final resting place of their historical figures into exhibits and tours. There is also great potential for collaboration with St. Augustine's other historic cemeteries to create a city-wide cemetery tour. All of St. Augustine's historic burial grounds would stand to benefit from such an alliance. This connection of historic sites within St. Augustine could establish a network of interpretation that would not only help promote each, but also foster a sense of the historical community for visitors that wish to experience St. Augustine as it was in the past. A network of heritage groups would also provide a great resource for collaboration on other projects.

One of the greatest resources St. Augustine has to offer is the close connection with the National Park Service at the *Castillo de San Marcos National Monument*. Few communities have the benefit of a national park in their front yard. One of the oldest of St. Augustine's historic sites (and the most publicly recognized), the Castillo de San Marcos has a long history that is closely entwined with Tolomato Cemetery, as it does with most of St. Augustine's remaining colonial heritage sites. There is potential for collaboration between the two sites on a range of topics that include local history, archaeology, and historic preservation. As the federal steward of our nation's



cultural heritage, the National Park Service provides a wide range of resources on historic preservation and site interpretation. The Castillo de San Marcos should always be considered an important resource for expertise and partnerships.

Historical research should be an early and ongoing activity for T.C.P.A. members; it could also become a source for partnerships with college professors (and their students) or other researchers. There is a copy of the parish interment records that pertain to this cemetery (since 1784) in the St. Augustine Historical Society Research Library. They were written in Spanish well into the nineteenth-century and require translation (though some have been transcribed). Presently, there is no consensus on the number of interments. Though an effort was made in the 1950s to transcribe the names and dates for the white interment records (which was recorded in a separate book from the white interments), the remaining “colored” interment records (which include slaves, freed blacks, and Native Americans) have not yet been studied. An effort should be made to not only transcribe the names and dates for each interment, but to translate the entire passage. This topic will be discussed further in the conclusion of chapter five. In order to interpret the cemetery effectively, the T.C.P.A. will have to become an authority on the history of the site. Though chapter one provides a developmental history of the cemetery, there are many more layers to consider. The pursuit of each provides another opportunity to partner with different researchers; new discoveries could lead to unforeseen partnerships with other groups and historic sites.

It is important to pursue the preservation of this cemetery with a very broad perspective; avoid limiting possible avenues for outreach to site tours alone. The T.C.P.A. must seek out partnerships and seize opportunities to share the history and significance of the cemetery with the public. Even in the very real possibility that the

cemetery will never be fully opened to the public again. In that regrettable instance, it will be up to this group to find creative avenues for its promotion.

#### 4.3.3.3 Becoming a Billboard for the Cause

As the public face and the cultural steward of Tolomato Cemetery, it would benefit their mission for the T.C.P.A. to become an active member of the local heritage community in St. Augustine – seeking out opportunities to collaborate with other local groups and associations not only to interpret Tolomato Cemetery, but historic preservation and cultural heritage in St. Augustine in general. These are very broad themes that are important to the cemetery. As an active participant in the community, the T.C.P.A. can become a billboard for the importance of the cemetery and its preservation.

There is a local example in the *St. Augustine Lighthouse & Museum*, who's broad and diverse outreach activities have greatly benefitted the lighthouse itself. The outreach programs of this non-profit bear the name of the resource as a constant reminder of their underlying mission – the preservation and interpretation of that lighthouse. This demonstrates the benefit that a site can reap when its caretaker goes on the offensive; seeking out creative ways to not only educate people on various aspects of the site's heritage, but to create partnerships and make connections within the community in order to make their resource and their mission one that is beneficial to the public. This concept ("going on the offensive") is about being creative and committed to the both the heritage resource and the community and finding ways to bring them together in a manner that is rewarding and enriching for them both. As stewards of cultural heritage it is important to remember their responsibility is not only to the site, but to the public as well. Historic preservationists are not merely in the

business of stabilizing historic resources, they must also seek out ways to reconnect these resources with the public.

“Visibility connotes activity and activity draws people.”<sup>230</sup> In order for the T.C.P.A. to accomplish many of its objectives it will rely on the continued support of its members. The board should always be actively exploring ways to make memberships more rewarding, particularly for those members that do not live in the area or get to participate in T.C.P.A. activities. A few ideas to consider are a T.C.P.A. newsletter, email listserv, and a Tolomato Cemetery website. Each of these will require time and money, but as this chapter has been emphasizing, an investment in the T.C.P.A. is an investment in the preservation of the cemetery. Produced annually, a newsletter will not only promote awareness of the cemetery, it will demonstrate the work of the organization to those who support it. A newsletter can be simple, providing T.C.P.A. updates and activities. It can also possess deeper substance, such as biographies of the people interred in the cemetery, interesting stories and little-known facts about the site, art work with the cemetery as the subject, and short articles that center on topics relevant to the history and preservation of Tolomato Cemetery and/or similar sites. This newsletter could include short bios on board members, latest news on the care of the cemetery, updates on current objectives, and upcoming events projects.

An email listserv would also keep members informed of ongoing activities on a more regular basis, also providing members with a means of communication with one another and the board. A website can provide the same function, but might be a little more difficult to maintain. But the benefit of a website is its ability to make

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<sup>230</sup> Crawford (2003), 7

connections with a vast network of potential supporters online. Should the T.C.P.A. also consider merchandising, a cemetery website would make all the difference.

Reproductions of historic photos and postcards, artistic photos, modern postcards, a Tolomato calendar, and other merchandise bearing the image of the cemetery and/or the name and logo of the organization, would probably become very popular with visitors and members, knowing that all funds will go towards the continued efforts of the T.C.P.A. and the care of Tolomato Cemetery.

#### 4.3.3.4 Fundraising

Fundraising will become integral to the success of the T.C.P.A.'s mission. If incorporated, the association would be able to pursue grants through state and federal programs such as *Save America's Treasures Program*<sup>231</sup> and "Special Category Grants" or matching grants through the Florida Division of Historical Resources,<sup>232</sup> to name a few options. When looking for grants, seek out organizations with common interests.<sup>233</sup> While memberships and individual donors should be an active form of fundraising from the start, corporate sponsors should also be considered. Many local businesses have a vested interest in St. Augustine's heritage tourism industry. Sponsoring historic sites can be a worthwhile (and tax deductible) opportunity for local business. People might even take an interest in sponsoring the care of specific natural and historic features (i.e. the larger oaks or specific markers); individual funds could be set up for each.

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<sup>231</sup> National Park Service, *Save America's Treasures* (<http://www.nps.gov/history/hps/treasures/>, accessed 03/19/2009)

<sup>232</sup> Florida Division of Historical Resources, *Grants* (<http://www.flheritage.com/grants/>, accessed 03/19/2009)

<sup>233</sup> The Foundation Center (<http://foundationcenter.org/>, accessed 03/19/2009) is an online database of foundations – a great resource advocated by the *Association for Gravestone Studies*.

A working knowledge of the cemetery's history is necessary for effective fundraising. The ability to place the cemetery within various categories of significance is pivotal, when applying for grants. Tolomato Cemetery is the oldest property in the *Model Land Company Historic District* (listed on the National Register of Historic Places), it was the third and only-remaining of the city's Spanish-colonial burial grounds, and has significant associations with other National Register Landmarks including the Cathedral Basilica of St. Augustine, the Castillo de San Marcos, and the O'Reilly house, among others. The T.C.P.A. should look for connections to historically significant individuals as well, such as Haitian General Georges Biassou (an early figure in the *Haitian Revolution*), Father Felix Varela, and Bishop Augustin Verot. A little research into such connections will go a long way when making the case for the significance of this site to possible donors.

There are layers to the history of this site that people would enjoy exploring and that organizations would be proud to fund. The history of the Tolomato mission, the slave burials in Tolomato, the peculiar account of the Germans that briefly resided at the mission, and perhaps a comparison of the different funerary customs that were relevant to this site (i.e. Franciscan missions, Minorcans, Spanish, and nineteenth-century Americans), are just a few topics for exhibits and tours that will require further research. The creation of exhibits or interpretive materials is often funded by grants and donors. Fundraising itself is a public-awareness activity that will get the significance of the cemetery out into the public.

#### 4.4 Taking Heritage beyond History

The purpose of this chapter has been to propose the formation of a new administration for the stewardship of Tolomato Cemetery. By establishing the T.C.P.A. as a public voice for care of the cemetery, the Cathedral Basilica's

interpretation of the site will expand to include the interests of a much larger constituency. This will foster interest in the preservation of the cemetery, by engaging and incorporating local and area residents (and eventually an even larger constituent base) into the management process, in accordance with the *public trust* concept. Providing people with the opportunity to establish more meaningful relationships with the cemetery could spell its survival.

This arrangement should also alleviate the considerable responsibility and financial burden of the Cathedral Basilica. In this downsizing economy, it can be difficult for any organization, whose mission is not entirely devoted its cultural resources, to allocate the necessary funds and manpower to their resources; costs alone can be prohibitive. The activities of the T.C.P.A. could change the situation entirely.

At the onset of this undertaking, my principal goal was to provide more appropriate maintenance techniques in order to preserve the remaining elements of the historic landscape. But it quickly became apparent that stabilizing the cemetery alone would not ensure its survival. It became necessary to take a step back from the material conservation issues of the resource and consider ways to make the site meaningful to the community.

The T.C.P.A., as principal overseer of interpretation and outreach, should be devoted to promoting the heritage of the cemetery. Heritage is not limited to history, but is an all-encompassing experience of cultural self-reflection; a process through which we define ourselves and our past by interpreting and embracing the broad spectrum of our cultural experiences. When interpreting this cemetery, it is important to promote the diverse and long history associated with the site, but also to foster the interests of other constituents (so long as their interests are in no way disrespectful or damaging to the resource). This includes nature, artistic and creative expression, and

other less history-centric fields of interest. For interpretation to be successful in this broad, diverse, and evolving culture of ours museums and historic sites need to diversify and think creatively; possibly considering activities that in the past might have dismissed as historical blasphemy. It is necessary to embrace the opportunity to both welcome and challenge visitors to “read the environment”; to explore their own, personal reasons for what makes the historic resource important to them as well as to others (rather than only share why it is important to us). It is only then, when interpretation becomes less formal and more personal that the resource will be valued by the wide range of individuals necessary to ensure its survival.

Over the summer of 2008, I worked with volunteers from the *St. Augustine Archaeological Association* on an inventory of the cemetery. These individuals seemed to value the site as a remarkable archaeological and historical resource. I spoke with several ghost tour guides, who value the cemetery as a site of supernatural activity; they firmly believe the cemetery is a place where shades of the past can literally be seen and felt. I met a family through the fence one afternoon, visiting from Georgia. They were fascinated with the cemetery from the moment they learned a number of their ancestors were interred in the grounds. I also met a Cuban gentleman at the gate, from Miami, Florida, who seemed to take great pride just to see (even from a great distance) the chapel that once held the remains of Felix Varela. For me, the cemetery is a sanctuary; a calm and quiet refuge from the hustle and bustle of the tourist community just beyond the fence, where the air flows gently, and the sentiments of more than a century of mourning emanate from the landscape. Just sitting in the cemetery and taking in that atmosphere is an enriching experience. These are all personal experiences. Each represents a different constituent group that values the cemetery for very different reasons, which are all valid. No single interpretation

could possibly satisfy each. The T.C.P.A. should understand this, when approaching diverse constituents. A successful interpretive program will coincide with the T.C.P.A.'s mission, but should remain sympathetic to the interests of others. Interpreters should always be on the lookout for new opportunities to connect with different constituent bases. The more meaningful an experience people have with the cemetery, the more meaningful the cemetery will actually become and the easier the mission to protect and preserve the site will be.

Such non-discriminating definitions of heritage have been criticized as being “so broadly defined as to defy any real agreement or understanding.”<sup>234</sup> To define something as amorphous and comprehensive as heritage is to subject it to the perceptions, biases, and inherently limited scopes of the individuals defining it. By subjecting heritage to scientific or formulaic description, academics will inevitably exclude some other perspective or interpretation and will always fall short of the task. After all, who has the right to determine what is valid? The T.C.P.A. and the Cathedral Basilica should remain considerate of other interpretations, while always remaining true to the integrity of the site. To accomplish this, I recommend a “less-is-more” approach to interpreting the cemetery on-site. For instance, consider limiting signs or other additions to the historic landscape (perhaps posting new interpretive signs at the entrance or along the periphery). This will help to preserve the atmosphere of the cemetery and limit visual obstructions to the picturesque quality of the landscape. Consider sharing the cemetery’s heritage through less traditional means, such as providing a diverse range of tours and experiences as those introduced in this chapter. If the T.C.P.A. is successful at making the cemetery meaningful for visitors and

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<sup>234</sup> Kelli Ann Costa. “Conflating the Past and Present: Marketing Archaeological Heritage Sites in Ireland” *Marketing Heritage* Ed. by Yorke Rowan & Uzi Baram (Walnut Creek: Rowman & Littlefield, 2004), 69



residents through tours, brochures, exhibits, and cultural heritage events, there may be no need for signs to tell them it is significant.

#### 4.5 Conclusion

People come to places like St. Augustine to experience history; to walk in the footprints of their ancestors and take-in the timeless atmosphere. There are few places in St. Augustine that have not been commercialized for this purpose, which often makes for a somewhat compromised experience. Yet they continue to come, seeking it out. Tolomato Cemetery is a site of extreme historical significance that has been overlooked on itineraries, is poorly understood, and under-interpreted. Does that mean it should be utilized as another attraction? Well, to a certain extent, yes; it should be utilized in such a way that will channel resources back into the cemetery to sustain it into perpetuity. Making an historic site self-sufficient is a noble pursuit and it is the ultimate long-term goal to pursue.

This chapter has addressed the issues that arise from the disconnection of the resource from its constituents and provided the framework for a coalition that embraces public interest as an integral and ultimately sustainable resource. The future of this cemetery hinges on the ability to foster a vested, public interest in its well-being. This partnership between the T.C.P.A. and the Cathedral Basilica will become the first of many to benefit this cemetery. Caring for heritage resources should be the burden (and the privilege) of a community to bear and realistically it takes a village to make a lasting difference for sites like this. This chapter has also discussed the benefits of how a more flexible and inclusive interpretation of heritage will make the cemetery more significant to a wider constituency and essentially create a village devoted to its survival.

## **Chapter 5 Conclusions – Looking to the Future**

Walking the grounds of this cemetery is a fully-immersive heritage experience, almost a symphony for the senses. The air is cool, always carried on the gentlest breezes. The leaves rustle softly, like waves on a distant beach. This place is unencumbered by the world beyond its gates. All the sounds and distractions of the city outside are shed within a few steps into the site. Spanish moss slowly dances and sways to the rhythm of the breezes, from the limbs of magnificent oaks, like ghosts waving a silent hello to those that pass, but do not see. But there are no ghosts in this place, only memories of so many loved, so many lost, and so many long forgotten. This is a place of rest... made sacred by those that were left behind, long since gone themselves. There is such feeling in this place, as if the tears of mourners have stained the ground and the air. Some would paint this place as the setting for a nightmare, when we should all be so lucky to know the sort of peace that exists here, when our time comes. It is not for us to own, just to venerate and try to remember why we live and why we love.

I have just described my Tolomato experience. This is why I will continue to return. The source of people's interest in places like this cemetery is not always rooted in anything tangible or even historical, but is the product of some other entirely personal experience that curators and interpreters may not fully understand. But as discussed in chapter four, the future of this cemetery will depend on the ability for this sort of personal relationship to develop on a wider scale.

My personal experience with Tolomato Cemetery also demonstrates those intangible and ephemeral aspects of historic landscapes that make them among the more challenging sites to interpret. The recognition of ephemeral features in historic landscapes and intangible heritage is what makes the preservation of sites such as this

cemetery important to our evolving approaches to historic preservation. The future of preservation is in new interpretations of heritage (based on personal experiences, rather than inherently exclusionary definitions – discussed in chapter four), preservation treatments that emphasize stabilization over restoration (advocating concepts of historical continuity over those of the distant and remote past – discussed in chapter three), the importance of living and ephemeral forms of heritage (the living landscape – discussed in chapters two, three, and four), and intangible heritage (discussed above).

Perhaps cemetery preservation is such a difficult undertaking because preservation itself has not quite progressed to where it needs to be in order to address the specific issues that these sites face; or if it has, maybe it is waiting for American values to catch up. In both accounts, the problems facing Tolomato Cemetery will require creative problem solving and the integrated support of the community (this battle cannot be won from the sidelines).

### 5.1 Closing the Window of Opportunity

This cemetery faces a unique set of problems that will require an innovative approach. In the conclusion of chapter two, I first addressed the two most integral issues as the isolation of the resource and the lack of a preservation program (and thus a clear direction in the care of the site). Chapters three and four recommended a new approach with a series of alternatives to consider. I consciously avoided the alternative of doing nothing; to allow the deterioration of the cemetery to continue. Each chapter has discussed the impacts of past caretakers and renovation programs on the site. I will now briefly explore what can be expected should caretakers opt to “stay the course” and do nothing different.

Chapter two outlined the range of conservation problems present. They will only worsen with time, some beyond repair in a matter of years. The repair of coquina monuments (most notably the Varela chapel) will be prohibited by the exorbitant cost of the increasingly rare stone, unless remedial steps are taken in the near future. The 155 year-old chapel already exhibits the symptoms of moisture damage, namely blistering and spalling. The loss of Varela's chapel would result in the loss of the site's most character-defining feature, the loss of a key constituent group, and would earn the animosity of a tremendous number of people.

As other markers collapse (which is inevitable for many of the leaning markers), the stone fragments will either be moved to the periphery (where they will undoubtedly be lost) or reassembled with concrete (a practice that has already caused at least as much damage as good).

The deteriorating masonry joints of aboveground vaults will inevitably fail and the vaults will collapse under their own considerable weight (particularly those that have begun to sink). As bricks dislodge from barrels and fall, they will expose human remains within and eventually the heavy barrels themselves will begin to separate and collapse into the interior of the vaults. In only a few decades many of these fascinating markers will be lost, like countless others before them. The occasional concrete patch to damaged areas will provide a little more longevity, while ensuring failure later.

Many of the larger trees are already dead or dying and threaten the historic features around them (most notably 26T and 43T). A single storm with tropical storm-force winds could topple these trees onto their surroundings. In chapter two, I discussed the threat the two great live oaks could pose to the cemetery in the event they should fail. Without appropriate care, either of these oaks could cause catastrophic damage, not to mention the tragedy of losing such magnificent pieces of

natural heritage. Imagine the damage the oak at the center of the cemetery would cause (46T; see Figures 2.45 and 2.47), with a canopy in excess of 95 feet across (no doubt mirrored by vast root systems) in an area of the cemetery that is little more than 160 feet wide. It could easily uproot a massive area of the cemetery that dates to a time, when graves in St. Augustine were just a few feet deep (undoubtedly exposing human remains). Most of the furnishings north and south of the oak would be destroyed, potentially the new tomb of Bishop Verot as well. The removal of the fallen oak would cause irreparable damage to the site as well. The loss of the other live oak at the eastern entrance of the cemetery (29T; see Figure 2.47) would be just as catastrophic, with the added threat to Cordova Street. Events such as this are preventable (or at the very least can be prepared for to ensure an appropriate response and not the panic that one might expect if it were to happen tomorrow).

As the appearance of the cemetery continues to deteriorate, people will become less respectful of the grounds and the present issue of littering over the fences and into the cemetery will worsen.

There have been cases made for the importance of ruined sites, which are meant to be ephemeral; the markers are meant to age, decay, and eventually be committed to the earth like those they were set to commemorate. The underlying principle is that the ruined state holds greater meaning for people than the preserved or restored site (what J.B. Jackson termed “The Necessity for Ruins”).<sup>235</sup> Jackson stresses that the significance of the ruin is not about aesthetics; it is about the “power” of the ruin “to remind, to recall something specific.”<sup>236</sup>

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<sup>235</sup> J.B. Jackson. *The Necessity for Ruins* (Amherst: The University of Massachusetts Press, 1980), 89-102

<sup>236</sup> Jackson (1980), 91

Jackson's ruin is an exception that applies to very few sites. People certainly venerate the cemetery, but very few (if any) have the profound connection that Jackson describes. Furthermore, in the absence of any meaningful interpretative activities, there will be no basis for understanding the ruin. People will have no reason to see it as anything more than another forgotten old graveyard. The residents of St. Augustine may express concern over the poor condition of the cemetery, but without some engaging them as important constituents (as advocated in chapter four) their concerns will dissipate as each new generation becomes less aware of the cemetery's history and significance.

What I have just described is the death of Tolomato Cemetery. This is where the treatment of the cemetery in the past century has been leading, according to the research in chapters one and two; it is precisely what has already begun. As noted in the conclusion of chapter three, the goal of a preservation program is to introduce a cohesive vision to the treatment of the landscape, to ensure that historic sites do not become a patchwork of historic features interwoven and overwhelmed by an endless string of unrelated contemporary interventions. Furthermore, the treatment of this landscape without a sense of historical propriety and material veneration also provides a misinterpretation of the significance of its care to the public. No one is going to treat the cemetery better than its caretakers. By setting an example and then incorporating others into the care, caretakers demonstrate the importance of this cemetery to the general public that passes it on the sidewalk every day.

This section is meant to provide a glimpse (as the *Ghost of Christmas Yet-to-Come* did for Ebenezer Scrooge) of how continuing on the present course will lead to the death of this resource. The recommendations outlined in chapters three and four are not simple undertakings and they are only the first steps. But decline is the

alternative. This cemetery is simply too significant to St. Augustine's heritage to permit it to decline and fail.

## 5.2 Closing Thoughts & Topics for Future Research

In the preface, I described the goal of this thesis as the production of a cohesive vision for the care of this cemetery as an historic landscape that reflects the specific needs of the site and incorporates the local community as a driving source in its preservation. My plan was to explore the history and existing conditions of the cemetery to provide grounding for its treatment and interpretation. These first steps were met in chapters one and two. The recommendation of a treatment program in chapter three provides a cohesive vision for the site's care. The coalition proposed in chapter four, between the T.C.P.A. and the Cathedral Basilica, provides the public element necessary to sustain the preservation of the cemetery.

I began the thesis with a question on how to preserve historic burial grounds in a society that no longer appreciates them. Every chapter in this thesis addresses this in one way or another. The answer lies in providing the opportunities to make the sites meaningful for people today. In chapters one, four, and five, I addressed the importance of new, expanding definitions of heritage. Tolomato is uniquely suited for this, because of its location and the general interest among community members in the cemetery. The engagement of community members in the care of the cemetery (also from chapter four) is going to provide a more lasting resolution for this issue. A communal sense of responsibility and ownership is necessary for the meaningful survival of sites like this.

In the beginning, I was just another eager tourist squinting through the fence, fascinated by this cemetery. I knew little of the history and would have done anything

to get inside. Well, I got inside, and what I found was remarkable. Tolomato is the site of more than 280 years of St. Augustine's history and it has one of the most remarkable historic atmospheres in St. Augustine. It also presents a broad spectrum of preservation issues. I spent the greater part of a year researching the site and determining what could reasonably be accomplished in the scope of time available; it was difficult to resist the impulse to solve all of this site's problems, like some white knight slaying a dragon. This thesis represents an attempt to address the foremost issues as the first step in a much longer process.

I have produced a series of recommendations for next steps and areas for future work and research. They are divided into three categories: preservation and maintenance-related projects; historical research; and record-related. Chapters two and four repeatedly addressed the importance of creating a comprehensive plan for the cemetery to address standard landscape maintenance (i.e. no riding lawnmowers, grass along markers should be trimmed by hand, no chemical treatments, etc.), visitor regulations (i.e. no rubbings of markers, number of visitors permitted at a time, and in general, any rules of access and behavior in Tolomato), security, disaster planning, and other concerns that arise in the daily operation of the site. The comprehensive plan should be the product of collaboration with the site's constituents (T.C.P.A.) and qualified professionals with experience in the diverse fields associated with historic cemetery preservation.

There is little known about the construction and condition of the Varela chapel and the aboveground vaults. Both the Varela chapel and the entire collection of the Tolomato vaults would benefit greatly from the completion of an *Historic Structures Report*. This would provide an opportunity for students of historic preservation to



learn about the preservation process and also to make a significant contribution both to the care of an historic landscape and to our understanding of these structures.

In chapters two and three I addressed the importance of archaeological resources and of understanding what is beneath the surface of the cemetery. Subsurface mapping of the entire site (such as ground-penetrating radar) should be listed among future activities. The only way to protect against disturbing unmarked burials or sunken monuments is to know what is there. This will also help provide an idea as to potentially how many people are buried there. Subsurface mapping could also provide an understanding of tree root systems within the cemetery, which will help to avoid damaging any of the older, character-defining trees.

There is an abundance of information available on the Tolomato mission and cemetery that is broken-up and dispersed among a range of sources, but very little research has been published on the cemetery itself. There are a variety of topics that merit research on the Tolomato mission, such as the account of the Germans that came to live there briefly in the 1760s, details regarding the mission chapel its grand coquina belfry (its construction, landmark status, and demolition).

My goal in the first chapter was to assemble a history of the growth and change of the historic landscape itself, providing a limited introduction to range of individuals buried there. The Catholic interment records are available in the St. Augustine Historical Society Research Library. There are several books for whites, non-whites, and young children. The records that pertain to Tolomato begin in 1784 and continue (with periodic gaps in time) through the end of the nineteenth century. A portion of these handwritten, Spanish records has been transcribed (primarily names and dates), but there is undoubtedly far more to learn from full translations. Simply taking the

time to count the listings would provide a rough approximation for the number of burials in Tolomato after 1784. It would also provide the basis for further research into connections between historical figures in the cemetery and other historical landmarks (i.e. Father Michael O'Reilly and the Miguel O'Reilly house in St. Augustine). These connections could be the basis for collaboration and richer interpretations for both sites. While I have provided a history of the cemetery, a history of the people of Tolomato (both mission and cemetery) remains unwritten.

The lack of record-keeping in Tolomato has been a recurrent obstacle to my research. The post-1833 extension of the eastern boundary and the ca. 1950s widening of Cordova Street in front of the cemetery both lack verification through city records. I am confident my sources support these determinations, but attempts to confirm them with the city proved unfruitful and by the completion of the research, the records remained unavailable.

Neither the Diocese of St. Augustine nor the Cathedral Basilica of St. Augustine are aware of any records pertaining to the care and maintenance of the cemetery, which is a more serious concern to address. I would like to see an effort made to seek out records through the church, local papers, the *East Florida Papers*, private collections (such as photo albums), and the city, to recreate this lost record of Tolomato Cemetery. The first chapter in this thesis should provide a starting point, as will the subject files of the St. Augustine Historical Society Research Library.

While there are certainly many other areas for work and research on a site with such a long and diverse history, I recommend these as prominent obstacles to emerge from my research and as potentially significant contributions to the understanding of

the cemetery and its relationship both to the material heritage and the people of St. Augustine during its long history.

Tolomato Cemetery is a time-capsule holding centuries of St. Augustine's heritage. It is a remarkable place with timeless grace and beauty. My hope, at the completion of this work, is that I have provided an impetus for a considerate approach to its preservation and interpretation, and not to cause disagreement over the use of this site. There is no simple solution to the care of any historic landscape. As chapter three demonstrated, preservation is a process; it requires great consideration and constant self-assessment to ensure that all undertakings reflect the guiding vision and that the vision itself reflects the best interest of the site. It is my opinion that the cemetery is losing actually becoming less significant for the general public because of the absence of public involvement in its care and interpretation. I also fear what would happen if the site were opened to the general public to wander freely. This is a point of discussion – both sides have merit.



We have a responsibility to preserve and interpret our material heritage without abusing it. The easiest way to abuse a site is to make decisions based solely on what we *want* from the site (i.e. public access, tours, a more “attractive” landscape, etc.), as opposed to what the site *needs* (i.e. tree pruning, waste bins near the entrance, improved maintenance practices, etc.). The former has guided actions in Tolomato for the past century, which is why we must look to the latter.



I make one final request to those who would care for Tolomato Cemetery: put the cemetery first... it has earned it.



## APPENDIX



### A. Inventory of Tolomato Cemetery

Over the summer of 2008, I completed an inventory of the cemetery completed with the assistance of members of the *St. Augustine Archaeological Association* and students from the University of Florida and Santa Fe College's Anthropology Program in Gainesville, Florida. The inventory consisted of documenting marker forms and types, their basic dimensions, transcribing epitaphs, assessing the condition of built features, and identifying tree species. Common themes, conservation issues, and tree species were discussed in chapter two. This appendix consists of the basic information for each marker acquired during the inventory, including marker number, transcription of inscription, carver name, marker type, motif, photos, a brief description, materials, basic dimensions, orientation (direction), enclosure, and any relevant historical notes pertaining to the marker or the individual it commemorates. Marker numbers correspond with the site map (see Figure 2.1); the suffix "P" signifies a plot enclosure and the suffix "F" signifies a foot marker. Inscriptions were transcribed as accurately as possible; any voids or illegible letters are represented by an underscore and a vacant space. The carver's signature is also written to match its appearance on the marker. Any relevant information about the marker or the individual was included as well; this includes information from interment records or historical photographs (most are available at the St. Augustine Historical Society Research Library. The plot enclosures are also included at the end of the markers. These include a brief description, photos, materials, and plot dimensions.


<p>Marker No. 1: (East)</p> <p>SACRED TO THE MEMORY OF ROBERT P. Born May 31, 1830 Died Jan. 11, 1892 NETTIE Born June 10, 1859 Died Nov. 22, 1880 MARCELLA Born Nov. 28, 1873 Died Apr. 7, 1882 SABATE</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>South Face</p>
<p>Marker Type: barrel vault, segmental-arched tablet</p>	<p>Motif: N/A</p>
<p>Description: barrel vault with corbelled parapet at east face. Brick surfaces parged and scored to resemble ashlar, forming a faux arch over the arch of the marble tablet. Iron plates at north-south faces just below barrel-ledge are bolted together with square-nuts; they part of the internal shelving system. Inscription is crisp. There is a continuous horizontal crack across east face of tablet and box.</p> <p>Material(s): marble (tablet), brick</p> <p>Dimensions: 80.5" wide at base (77.25" wide at east face), 100.75" long, 73" high (parapet), 58.75" high (ledge); height measurements taken at southeast corner where the ground level is lowest.</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: most recent burial.</p>	

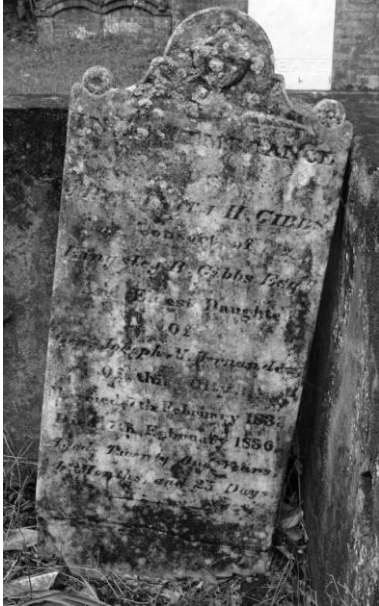
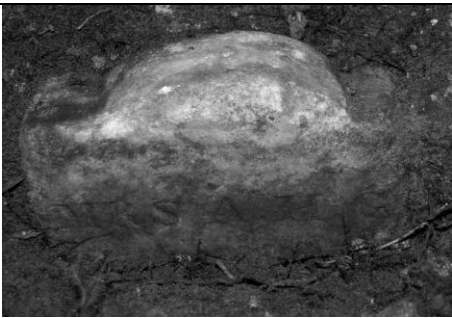
<p>Marker No. 2:</p> <p>Antonio Jose Fernandez de Mier A NATIVE OF CADIZ died Oct'. 24th. 1825 aged 48 years and 8 months.</p> <p>An afflicted widow and a numerous family are left to mourn his death, while a respectable circle of friends feel and lament his loss Possessed of many good qualities he passed thro' life with the character of a useful member of society.</p> <p>Fidelium anima requiescant in pace Amen.</p>	 <p>Northwest Corner</p>
<p>Carver: N/A</p>	 <p>Southwest Corner</p>
<p>Marker Type: Box Tomb, Cantoned</p>	<p>Motif: Cross, I.H.S., Greek Cross.</p>
<p>Description: cantoned box with ledger covering only western two-thirds of box. Brick ledge added at eastern terminus, partially covered by a thin sheet of broken concrete. The western two-thirds of box is composed entirely of brick, whereas the rest of the box is coquina. West wall was rebuilt with hard brick and is falling. Inscription is worn. The box is collapsing.</p> <p>Material(s): marble (ledger), brick (dominant material), coquina, concrete.</p> <p>Dimensions: (ledger) 33.25" Wide, 69.25" Deep; (box) 32" Wide, 93.75" Deep, 18.5" High.</p> <p>Orientation: West-East</p> <p>Enclosure: N/A</p> <p>Notes: name is very ornately inscribed and fairly deteriorated; it was very difficult to decipher.</p>	



<p>Marker No. 3:</p> <p>This Stone Records.  The affection of a Brother  It contends against time.  To perpetuate the memory  Of  LUCAS CREYON, Esq<sup>r</sup>.  a native of the County of Sligo  in Ireland,  but for many years an inhabitant  of Columbia S<sup>o</sup>. Carolina.  He died in the City of S<sup>t</sup>. Augustine  Oct<sup>r</sup>. 21<sup>st</sup>. 1821.  Aged 36 years.  May his Soul rest in peace amen.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Southwest Corner</p>
<p>Marker Type: Box Tomb, Cantoned</p>	<p>Motif: I.H.S. Cross.</p>
<p>Description: cantoned box with ledger. East-West walls are flush with cantons, separated by recessed surfaces at North-South walls faces are recessed. There appears to have been a thin parging, which has nearly worn away. A coquina block abuts the west base; clearly associated with this marker, but not certain why.</p> <p>Material(s): marble, coquina or fine tabby</p> <p>Dimensions: (overall) 35.25" Width, 78.25" Length, 27" Height.</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	



<p>Marker 4:</p> <p>(No Inscription)</p>	 <p>Southeast Corner</p>
<p>Carver: N/A</p>	 <p>Northeast Corner</p>
<p>Marker Type: Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: brick barrel vault with double-corbelled arch over east face and two-tier west parapet. Part of the east wall has been rebuilt with harder brick and concrete (fairly recently). Original stucco was a sandy tan. Corbelled ledge in continuous around the vault.</p> <p>Material(s): Brick (Box &amp; Barrel), Coquina (Parapet), Stucco and Concrete Patches on Barrel.</p> <p>Dimensions: 40" Wide, 95" Deep, 25" High (ledge), 31" High (barrel apex), 26.75" High (low parapet), 36" High (high parapet); 31.5" Wide (low parapet), 26.75" Wide (high parapet), 9" Deep/Thick.</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: none.</p>	







<p>Marker 5: (East)</p> <p>ANN M. HERNANDEZ DIED 23, June 1849. aged 63 years.</p> <p>(South)</p> <p>"A Son who loved thy eart- hly form while here Er- ects this stone to one he held most dear."</p> <p>(North)</p> <p>Oh we may roam the earth around And other lips may fei gn to bless But once, once only can be found A mothers unbought ten- derness.</p>	
<p>Carver: N/A</p>	<p>Northeast Corner</p>
<p>Marker Type: Obelisk, Capped</p>	<p>Motif: Cross</p>
<p>Description: Capped Obelisk with three-tier base. Coquina masonry base is badly deteriorated and the monument is leaning. Within plot enclosure 5P.</p> <p>Material(s): Marble, Coquina</p> <p>Dimensions: (obelisk) 12.25" Wide, 12.75" Thick, 68" High (excluding cap); (coquina base) 32.75" Wide, 32.5" Deep, 7.75" High (south face), 5.5" High (north face)</p> <p>Orientation: East-West</p> <p>Enclosure: 5P</p> <p>Notes: I have seen photos from around 1950 that show the wall around this plot as partially collapsed with only the base of this monument remaining; it has been reassembled.</p>	



<p>Marker 6: (East)</p> <p>IN REMEMBRANCE OF MRS. __ITA H. GIBBS Consort of Kingsley B. Gibbs, Esq<sup>r</sup>. And Eldest Daughter Of Gen. Joseph M. Hernandez Of this City. Married 7th February 1833, Died 7th February 1836, Aged Twenty One Years, 4 Months, and 25 Days.</p> <p>Footstone: (East)</p> <p>MRS A.H.G.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Footstone (west face)</p>
<p>Marker Type: Tablet, Round w/ Raised Shoulders</p>	<p>Motif: Floral &amp; Urn</p>
<p>Description: ornate tablet with beveled edge along the west face and grooved tooling along the edges of the tablet. The lower portion of the tablet is fractured (partially rebuilt). It appears to lean in a corner of 5P that was rebuilt after 1950. A matching footstone abuts the opposite wall and is mostly below grade.</p> <p>Material(s): Marble</p> <p>Dimensions: 23" Wide, 2.75" Thick, 54" High</p> <p>Orientation: East-West</p> <p>Enclosure: 5P</p> <p>Notes: Joseph M. Hernandez was a Brigadier General in the St. Augustine militia. He was a major player in the events leading up to the Seminole Wars (and I presume the wars as well). He captured Osceola. (<i>The Oldest City</i>, 1983 – pp. 160-168, painting on p. 166). General Hernandez died in Matanzas, Cuba in 1857 and is buried in San Carlos Cemetery (findagrave.com)</p>	



<p>Marker 7: IN MEMORY OF C. MATHEW SOLANA. Died 13th. August 1871 Aged _ Years And _ Months And of His C_____ MARY __SIBIA SOLANA.  Who Died May _th 18_1 Aged 65 Years And 7 Days ALSO IN MEMORY OF MARIA S. HERTZ __ SOLANA. Died 12th July 18_7. Aged 33 Years And _ Months AND OF HER SISTER FRANCES A. SOLANA. Died 4th May 186_. Aged __ Years And _ Months All Native of St. Augustine, Fla. Requiescant in pace.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Northeast Corner</p>
<p>Marker Type: Box Tomb, Cantoned</p>	<p>Motif: N/A</p>
<p>Description: Box with cantoned corners. Ledger has beveled edges. Both box and ledger are bowing down at center causing the ledger to separate from box in areas; this leaves a gap on the north/south sides. Box appears to have been partially rebuilt (or patched extensively) with cement. Both ledger and box are bowing down at the center.</p> <p>Material(s): Marble, Brick</p> <p>Dimensions: (box) 30.5" Wide, 70.25" Deep, 16.5" High; (ledger) 32.5" Wide, 72" Deep.</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Matthew Solana. Aged 77, D. 8/13/1871. Maria Frances Solana - aged "about 28", Daughter of Mateo Solana &amp; Mary Fontane, Died 5/4/1865. (Source – Parish Interment Records); Other record: Matthew (Mateo) Crespín Solana - B. 10/25/1794, D. 8/13/1871. Maria S. Hertz Solana - Aged 33+ yrs., 7/12/1867. Frances A. Solana - B. 1837, D. 5/4/1875. (Source - St. Johns Co. Deaths 1800-1899) Found four Mary Solanas, none that correlate with the info above even remotely.</p>	

<p>Marker 8:</p> <p>(No Inscription)</p>	 <p>East View</p>
	 <p>South View</p>
	<p>Motif: N/A</p>
<p>Carver: N/A</p>	
<p>Marker Type: Unknown</p>	
<p>Description: probably a cradle at one time, this marker consists of three separate brick bases that were parged to resembling a solid, flat and continuous surface. The easternmost portion has the broken base of a marble footstone. The westernmost consists of a two-tier base for a tablet, now gone. Lower tier consists of parged brick and the upper of a coarse marble with a beveled top.</p> <p>Material(s): Marble, Brick</p> <p>Dimensions: 29" Wide, 39.75" Deep, 8.75" High (at base – most of marker is at grade)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: none.</p>	



<p>Marker 9: (East)</p> <p>TOLMEY PONCE 1844. 1877</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>South Face</p>
<p>Marker Type: Desk</p>	<p>Motif: Cross</p>
<p>Description: small concrete marker with an inclined east face. Fine-grained shells are an aggregate of the concrete. Though it appears that the carver inscribed very fine guiding lines in the east face, this may have been created using a die/stamp.</p> <p>Material(s): Concrete</p> <p>Dimensions: 15" Wide, 6.25" Deep at Base (2.25" Deep at Peak), 2.75" High to base of incline (11" High overall)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: according to one source, this is one of many replacement markers of the same design and material placed throughout the county by an individual during the early decades of the 1900s. He made them from a kit which included a changeable metal die/stamp that was used to form the inscription.</p>	



<p>Marker 10: (East)</p> <p>PVT</p> <p>BARTOLO A MASTERS</p> <p>CO D</p> <p>8 FLA INF</p> <p>CSA</p> <p>SEP 15 1825</p> <p>DEC 6 1865</p>	 <p>(East Face)</p>
<p>Carver: N/A</p>	 <p>(East View, Full Plot)</p>
<p>Marker Type: Tablet, Gabled (Confederate Type)</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: confederate marker, a replacement for a fallen marker.</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 28" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: a recent addition.</p>	



<p>Marker 11:</p> <p>_____</p> <p>DEC. 6. 186_</p> <p>_____</p> <p>_ But not v_ bl_</p> <p>Footstone: (East)</p> <p>B.A.M</p>	 <p>Fall Tablet (Overhead)</p>
<p>Carver: N/A</p>	 <p>Base (from southeast)</p>
<p>Marker Type: Tablet in Socket, Gabled</p>	<p>Motif: Open Bible</p>
<p>Description: fallen and severely fractured gabled tablet, lying east of white marble base that has been patched with concrete. Tablet has also been patched with concrete in the past. Square footstone.</p> <p>Material(s): Marble</p> <p>Dimensions: Tablet: 18" Wide, (thickness uncertain as tablet surface is at grade), 38.5" High (approximation - central fracture makes an exact measurement impossible). Height of individual fragments - west half: 15.25" High; east half: 18" High (at middle).</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: most likely the original marker for Bartolo Masters.</p>	


<p>Marker 12:</p> <p>MRS. JANE MASTERS</p> <p>Born in St. Augustine, May 9th 1802</p> <p>Died February 17th 1855.</p> <p>"I would not live alway, no, welcome the tomb. Since Jesus has lain there I dread not its gloom, There sweet be my rest, till bid me arise, To hail him in triumph, descending the skies."</p>	 <p>Tablet (East Face)</p>
<p>Carver: N/A</p>	 <p>Northeast Corner</p>
<p>Marker Type: Barrel Vault, Round Tablet</p>	<p>Motif: Cross</p>
<p>Description: collapsed barrel vault with marble tablet abutting the east face. The barrel has collapsed and remains in and around the structure. North and south walls are composed of coquina, as well as most of the west wall - portions of which have been reconstructed with modern brick. The east face (visible from the interior) consists of a brick wall with thick, tan stucco as mortar – this is probably the original entry into the vault. Walls are crumbling and there is plant growth within the interior of the vault and out of the stone masonry. Many structural components (i.e. brick, stone blocks) are detached (they should be collected and placed inside the open vault).</p> <p>Material(s): Marble, Brick, Coquina</p> <p>Dimensions: Tablet: 29.75" Wide, 2.25" Thick, 33.25" High. Vault: 75" Wide, 105.5" Deep, 33.5" High.</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: this vault was still intact in a photo from 1987.</p>	

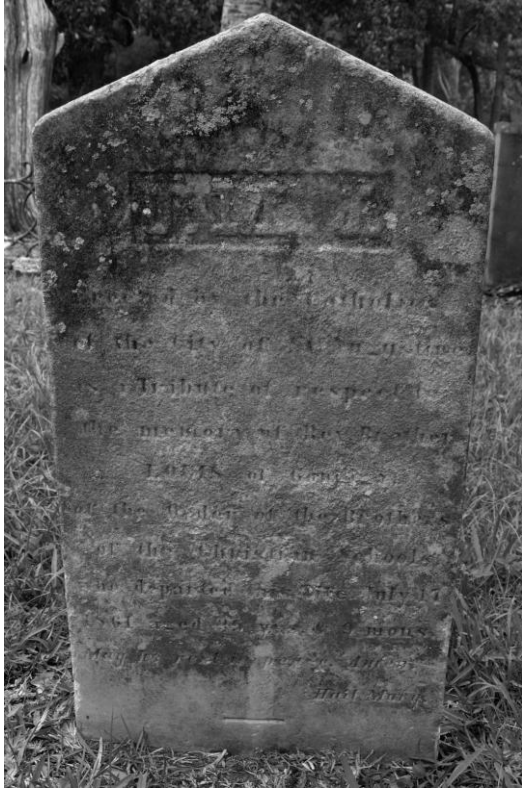



<p>Marker 13:</p> <p>(No Inscription)</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Northeast Corner</p>
<p>Marker Type: Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: concrete barrel vault with concrete surfaces and a single brick parapet on the east and west edges. This is a new construction, built by coating a wire cage with concrete; it was built over the ruin of an entirely different form of vault.</p> <p>Material(s): Concrete, Brick, Wire Cage</p> <p>Dimensions: 93" Wide, 109.5" Deep, 32" High (Barrel Ledge), 42.5" High (Parapet Apex), 34.25" High (Parapet Edge)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: The original vault appears in historical photos dating to the 1890s and 1930s; appears to have been a ruin by 1976, when it was included on the Coomes map. This vault was probably built in its place in the late 1970s as it was already in place in a photograph dating to 1987.</p>	


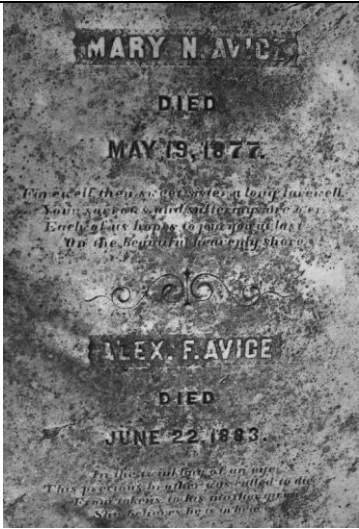
<p>Marker 14: (East)</p> <p>SACRED to the memory of MRS MARY ADELE DRYSDALE BORN Feb. 18, AD. 1841 DIED Feb. 24, AD. 1860 AE. 19, yrs. &amp; 6, days. May she rest in peace.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>West Face</p>
<p>Marker Type: Tablet on Base, Pedimental-Capped</p>	<p>Motif: I.H.S. Cross (on west face)</p>
<p>Description: tablet on base with pedimental cap. Tablet is widest at base &amp; narrows with height. East and west faces are inscribed (motif only on west). Tablet was repaired and reset with some form of fine mortar or grout (and probably pins). The growth of a large cedar has caused the tablet to lean to the east.</p> <p>Material(s): Marble</p> <p>Dimensions: Tablet: 17.5" Wide, 5.5" Thick at Base (3.75" Thick at top), 41.5" High. Cap: 20" Wide, 8" Thick, 4" High at East-West edges (5.5" High at Apex). Base: 26.25" Wide, 12.75" Deep, 4" High.</p> <p>Orientation: East-West</p> <p>Enclosure: 14P</p> <p>Notes: Mary Adel Lopez Drysdel - Daughter of Domingo Lopez, Wife of Irvin Drysdel. Died 2/19/1860. (Source – Parish Interment Records)</p>	


<p>Marker 15: (East)</p> <p>SACRED to the memory of ANN WILKINSON wife of Alexander McMillan Esq<sup>r</sup>. of Prescott in the Province of Upper Canada. Who departed this Life on the 20th day of March 1829, in the 30<sup>th</sup>. year of her age.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Footstone (from east)</p>
<p>Marker Type: Tablet, Round w/ Raised Shoulders</p>	<p>Motif: N/A</p>
<p>Description: Marble tablet with slightly beveled edges along west face and tooled edges. Unusual groove down northern half of west face seems intentional. Footstone is fractured to grade – possibly struck by a lawn mower blade.</p> <p>Material(s): Marble</p> <p>Dimensions: 23.25" Wide, 2" Thick, 50" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	

<p>Marker 16: (East)</p> <p>HIC JACET</p> <p>REVERENDUS EDWARDUS F. MAYNE</p> <p>OBORMIVIL IN DOMINO DIE</p> <p>DECEMBRIS XXI. A.D. 1834.</p> <p>_RIGIVTA ET TRE_ ANNOS NATUS.</p> <p>Mitis et humilis corde.</p> <p>Orate pro uninia ejus.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gothic with Acroteria</p>	<p>Motif: I.H.S. Cross</p>
<p>Description: Very tall, Gothic tablet leaning badly to the north. Tablet is badly deteriorated from extensive exfoliation/flaking and biodeterioration.</p> <p>Material(s): Marble.</p> <p>Dimensions: 25" Wide, 2.5" Thick, 72" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: The child in the record is much too young to be Mayne (see below)... is this an insult? Rev. Mayne was appointed as the lone priest of the parish in 1829, but was so unpopular with the church wardens, he was denied access to the church until Bishop England sorted out the matter personally (which appears to have been capricious on behalf of the wardens) in 1832. (<i>The Oldest City</i>, 1983, p.159). Edwardus F. Mayne - Infant, Aged 3 yrs, D. 12/21/1834. (St. Johns Co. Deaths 1800-1899; St. Augustine Historical Society R. L.)</p>	



<p>Marker 17: (East)</p> <p>J.M.J.</p> <p>Erected by the Catholics of the city of St. Augustine as a Tribute of respect for the memory of Rev. Brother LOUIS of Ganj____ of the Order of the Brothers. of the Christian Schools. who departed this life July 17, 1861 aged 35 yrs. &amp; 9 mons. May he rest in peace. Amen.</p> <p>Hail Mary.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled</p>	<p>Motif: J.M.J.</p>
<p>Description: gabled tablet with badly weathered inscription. Surface is badly pitted and discolored (result of abrasive cleaning with caustic chemicals in the past).</p> <p>Material(s): Marble</p> <p>Dimensions: 18" Wide, 1.75" Thick, 35" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Rev. Louis Gonzaga (Gonjage) - "Aged 35+ yrs", D. 7/17/1861. (Source - St. Johns Co. Deaths 1800-1899).</p>	


<p>Marker 18: (East)</p> <p>SACRED TO THE MEMORY</p> <p>OF</p> <p>MARGARET WEIR,</p> <p>RELICT OF</p> <p>SAMUEL WEIR.</p> <p>DIED JULY 10, 1869.</p> <p>AGED 24 YEARS.</p> <p>May she rest in peace.</p> <p>Erected by her Affectionate So_</p> <p>JAMES W. RYON.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Segmental-Arched</p>	<p>Motif: I.H.S. Cross</p>
<p>Description: segmental-arched marble tablet with cedar stump grown around it, breaking portions of the northern edge, also forcing the tablet southward.</p> <p>Material(s): Marble</p> <p>Dimensions: 20.25" Wide, 2" Thick, 32" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	


<p>Marker 19:</p> <p>MARY N. AVICE</p> <p>DIED</p> <p>MAY 19, 1877.</p> <p>Farewell then sweet sister, a long farewell. Your sorrows and sufferings are over; Each of us hopes to join you at last On the beautiful heavenly shore.</p> <p>ALEX. F. AVICE</p> <p>DIED</p> <p>JUNE 22, 1883.</p> <p>In the twinkling of an eye, This precious brother was culled to die. From tokens to his mother given, She believes he is in heaven.</p>	 <p>Southeast Corner</p>
<p>Carver: N/A</p>	 <p>Inscription (Overhead)</p>
<p>Marker Type: Box Tomb, Other</p>	<p>Motif: Cross &amp; Scrolling Vines</p>
<p>Description: parged brick box with marble ledger. Square recesses along all faces create an illusion of pilasters. The edges of the ledger stone have been sealed and smoothed with stucco to form an appearance of a single unit (as opposed to separate box and ledger).</p> <p>Material(s): Brick, Marble, Coquina</p> <p>Dimensions: 37.25" Wide, 73.75" Deep, 32" High (Northeast Corner) &amp; 20.5" H (Southwest Corner)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: This box appears in pretty much the same sunken condition it is in now in 1930s F.B. Johnston photo.</p>	



<p>Marker 20: (East)</p> <p>THE GRAVE. OF CHARLES GOBERT. 1830.</p>	
<p>Carver: N/A</p>	<p>East Face</p>
<p>Marker Type: Tablet, Segmental-Arched</p>	<p>Motif: N/A</p>
<p>Description: segmental-arched marble tablet with tooled/grooved edges. Excessive biological growth on the surface makes this stone appear illegible, but the inscription is actually quite clear.</p> <p>Material(s): Marble</p> <p>Dimensions: 18.5" Wide, 2" Thick, 39.5" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: On Coomes' map (1976) this marker had a footstone; probably marker No. 25, which lacked a marker at the time. Charles Gobert - D. 1830. (Source - St. Johns Co. Deaths 1800-1899, St. Augustine Historical Society R. L.)</p>	







<p>Marker 21:</p> <p>(No Inscription)</p>	 <p>Northeast Corner</p>
<p>Carver: N/A</p>	 <p>Northwest Corner</p>
<p>Marker Type: Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: brick barrel vault with double-corbelled arch over east face and continuous ledge along all sides. A two-tier western parapet appears to have a channel that held a tablet, now serving as a planter.</p> <p>Material(s): Brick, Coquina</p> <p>Dimensions: 41" Wide, 93" Deep, 31.75" High (Barrel Apex). Other Heights - Ledge: 20.25" High (NW corner), 26.5" High (NE corner). Parapet: 22.25" High (Lower), 25" High (Upper).</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: The two stuccoes: light gray and light brown. In the 1930s F.B. Johnston photo, there was a fractured segmental arched tablet, broken almost down the middle within the parapet of this vault.</p>	



<p>Marker 23: (East)</p> <p>PVT</p> <p>JOSEPH V HERNANDEZ</p> <p>CO B</p> <p>3 FLA INF</p> <p>CSA</p> <p>DEC 16 1826</p> <p>MAY 8 1877</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled "Confederate Type"</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: gabled marble tablet set in southwest corner of iron fence plot, 23P.</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 29.25" High</p> <p>Orientation: East-West</p> <p>Enclosure: 23P</p> <p>Notes: a recent addition.</p>	



<p>Marker 24: (East)</p> <p>THE GRAVE Of Our LITTLE KATE, Daughter of A. A. and C. Bravo. Born 28th February 1856 Died 5th July 185_</p> <p>This lov____o young and Called hence by _ doom. Just came to show how s____ a Flower, In Paradise could bloom.</p>	 <p>East Face</p>
<p>Carver: B.D. White</p>	
<p>Marker Type: Tablet in Socket, Round</p>	<p>Motif: Flower Bud (Tulip?)</p>
<p>Description: small, round tablet that has been rebuilt and set into a sandstone base. The tablet is wedged into the base with two nails on the east face (may or may not be recent). Two cements were used in the reassembling of this tablet.</p> <p>Material(s): Marble, Sandstone</p> <p>Dimensions: Tablet: 13" Wide, 2" Thick, 31.5" High. Base: 16.5" Wide, 10.25" Thick, 2" High at south (3.75" High at north).</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Kate Bravo (infant) - B. 2/28/1856, D. 7/5/1857. Her potential parents might be Alonzo (Anastasio) A. "Tassy" Bravo (D. 5/28/1866) and Chris Bravo (D. 1890) - based solely on their initials - only ones that match inscription. Alonzo was buried in Tolomato, Chris is unrecorded. (Source - St. Johns Co. Deaths 1800-1899)</p>	

<p>Marker 25: (East)</p> <p>C. G.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>East Face (Gobert stone west of plot)</p>
<p>Marker Type: Tablet, Segmental-Arched</p>	<p>Motif: N/A</p>
<p>Description: small segmental-arched tablet, comparable to a footstone in size and with tooled/grooved edges. Set into the western edge of an iron fenced plot, 25P.</p> <p>Material(s): Marble</p> <p>Dimensions: 10" Wide, 1.5" Thick, 16" High</p> <p>Orientation: East-West</p> <p>Enclosure: 25P</p> <p>Notes: This is most likely the footstone to Charles Gobert's grave to the west of this plot (which also has the same form and grooved edges). This is supported by Coomes' 1970s map which shows 25P as an empty plot and Gobert's grave with a footstone.</p>	


<p>Marker 26:</p> <p>(No Inscription)</p>	 <p>Northwest Corner</p>
<p>Carver: N/A</p>	 <p>Southwest Corner</p>
<p>Marker Type: Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: barrel vault with a single course of bricks on the north, south, and west faces that is interrupted at the east face; this may indicate the form of interior shelving. Vault has a double corbelling ledge and arch over the east face. Three-tiered parapet on west face.</p> <p>Material(s): Brick</p> <p>Dimensions: 43" Wide, 8'6" Deep, 39" High (ledge), 49" High (barrel apex); Parapet: 41.25" High (bottom tier), 43.5" High (middle tier), 46.5" High (top tier).</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	


<p>Marker 27:</p> <p>Sacred to the Memory of ELIZABETH FORRESTER. Who departed this Life the 20th Dec<sup>r</sup>. 1798 In the 16_ Year of her Age after a mon_nuntul illnefs which fhe bore With true Chriftian fortitude Pofsefsed of every amiable quality which ador_ her fex. She fought a better world amidft the tears of her difconfolate Relatives. This humble Stone is placed by the hand of _ affectionate Friend as the laf_ Worldy tribute to depa__ed Virtue.</p>	 <p>Overhead (from east)</p>
<p>Carver: N/A</p>	 <p>Northeast Corner</p>
<p>Marker Type: Box Tomb, Smooth</p>	<p>Motif: Cross.</p>
<p>Description: box with marble ledger. Brick was parged to a smooth surface, though south wall is almost entirely devoid of stucco revealing the bricks beneath. Much of the marble ledger's surface has flaked away. The "f" in this inscription was actually an "s".</p> <p>Material(s): Marble, Brick</p> <p>Dimensions: Box: 35.25" Wide, 66.5" Deep, 16.25" High; Ledger: 35" Wide, 69" Deep, 2" Thick</p> <p>Orientation: East-East</p> <p>Enclosure: N/A</p> <p>Notes: Elizabeth shows up in the E. Florida Papers for the grave-robbing of her tomb shortly after her death. Her ledger is badly flaking away &amp; the remaining stucco (which is well intact actually) is starting to separate from brick in large sheets. Elizabeth's marker is the oldest in the cemetery.</p>	


<p>Marker 28:</p> <p>(No Inscription)</p>	 <p>East Face (overhead)</p>
<p>Carver: N/A</p>	 <p>Northwest Corner</p>
<p>Marker Type: Pyramidal Vault</p>	<p>Motif: N/A</p>
<p>Description: heavily eroded coquina box with pyramidal cap. Box has narrow, cantoned corners and recessed faces (deeper on the east &amp; west faces). There is a central coquina keystone atop the pyramid roof with a groove at its center. The entire structure appears to have been parged.</p> <p>Material(s): Coquina</p> <p>Dimensions: 39.25" Wide (East-West), 51" Deep (North-South), 32.75" High (to apex of "pyramid")</p> <p>Orientation: Unknown</p> <p>Enclosure: N/A</p> <p>Notes: I have photos of other markers, very similar to this, which were stuccoed if not plastered entirely to create a smooth appearance. It most likely closely resembled the Fish Monument on Fish Island (intact in <i>Harper's</i> 1874 and as a ruin by H.S. Wyllie).</p>	



<p>Marker 29: (East)</p> <p>MARY DARLING</p> <p>Born</p> <p>In St. Aug. 1796</p> <p>Died 1884.</p>	 <p>Northeast Corner</p>
<p>Carver: N/A</p>	 <p>East Face (Tablet)</p>
<p>Marker Type: Barrel Vault, Segmental-Arched Tablet on Parapet</p>	<p>Motif: N/A</p>
<p>Description: small vault with barrel top, two-tiered western parapet, marble tablet, and continuous double-corbelled ledge and arch at east face. A coquina (or tabby) slab forms the vault roof with a shallow pedimental shape (also with a single row of bricks down the middle). Slab is parged with a tabby concrete.</p> <p>Material(s): Marble, Brick, Coquina</p> <p>Dimensions: 42.25" West, 95" Deep, 27.25" High (barrel ledge apex), 50.5" High (top of tablet)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: At the southwest corner of the vault roof there is graffiti (initials: B.G.).</p>	





<p>Marker 30:</p> <p>(No Inscription)</p>	 <p>Overhead (from east)</p>
<p>Carver: N/A</p>	
<p>Marker Type: Unknown</p>	<p>Motif: N/A</p>
<p>Description: this hollow masonry box appears to be the remnant of some form of vault. There is a patch of coquina or very fine grained tabby on the surface near the southwest corner.</p> <p>Material(s): Brick, Coquina</p> <p>Dimensions: 40" Wide, 93.75" Deep, 20.5" High (at NW Corner - 14.5" High at SE corner).</p> <p>Orientation: Unknown</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	

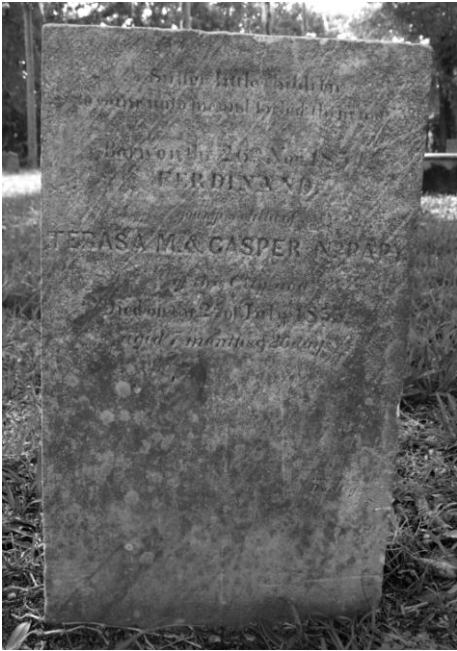
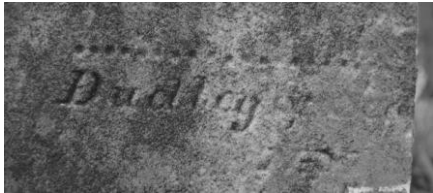
<p>Marker 32: (West)  E.F.M.</p>	 <p>West Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Segmental-Arched</p>	<p>Motif: N/A</p>
<p>Description: small segmental-arched, marble tablet. Most likely a footstone.</p> <p>Material(s): Marble</p> <p>Dimensions: 10.5" Wide, 1.75" Thick, 11.5" High</p> <p>Orientation: West-East</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	

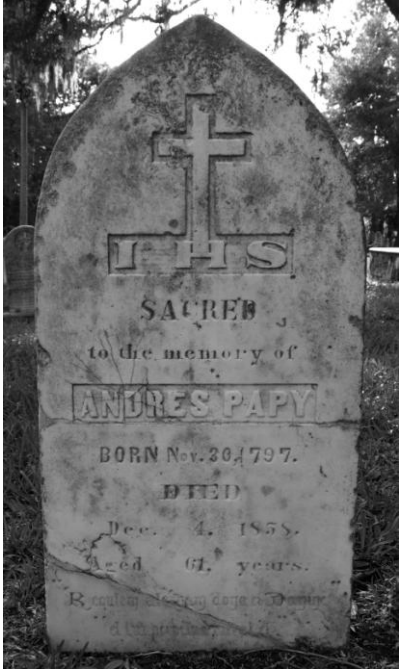
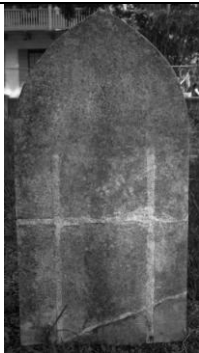
<p>Marker 33: (East)</p> <p>SACRED TO THE MEMORY OF VIRGINIA WALTON. DAUGHTER OF G. W. AND MARY A__ WALTON. WHO DEPARTED THIS LIFE THE 2ND DAY OF APRIL 1854, AGED 3 YEARS, 11 MONTHS, AND 24 DAYS.</p> <p>OUR CHILD THAT MOULDERS IN THE TOWER, WAS BEAUTIFUL FROM BIRTH. WE FONDLY THOUGHT TO SEE HER BLOOM A LOVELY FLOWER ON EARTH: BUT SHE WAS BORN FOR BETTER THINGS; THE HIGH BEHEST WAS GIVEN, AND HOLY ANGELS WAV'D THEIR WINGS. __ WAFTED HER TO HEAVEN.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet</p>	<p>Motif: Flower Bud &amp; Cross</p>
<p>Description: marble tablet with a sandstone base, which has been parged with concrete (most of which is lost). A central fracture across the middle of the tablet was patched with a fine, gray mortar and the full tablet appears to have been reset into this base with pins.</p> <p>Material(s): Marble, Sandstone</p> <p>Dimensions: (tablet) 16" Wide, 2" Thick; (Base) 32" Wide, 8.5" Deep; (Overall) 34.5" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Virginia Walton (child) - B. 4/8/1850, D. 4/2/1854. The records for her parents are also present - George Washington Walton (D. 1886) &amp; Mary Ann Walton (D. 1892) - they had at least one other child, Willie, who died in 1878 at age 18 whose resting place is unrecorded. The parents were both buried in Evergreen Cemetery. (Source - St. Johns Co. Deaths 1800-1899)</p>	

<p>Marker 34:</p> <p>(No Inscription)</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>North Face</p>
<p>Marker Type: Double-Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: double-barrel vault composed of brick that was coated with light tan stucco. Vault has double corbelling ledges on all sides &amp; an arch at the east face for each barrel. There is a three-tier, shallow western parapet. The south barrel has been partially reconstructed out of wire-mesh and concrete. Portions of the east wall and corbelled ledge have been patched with harder brick and concrete.</p> <p>Material(s): Brick, Concrete (from extensive repairs)</p> <p>Dimensions: 65.5" Wide, 93.75" Deep, 25.75" High (Barrel Apex), 20.75" High (Ledge), Parapet: 22.5" High (Bottom tier), 24.75" High (Middle tier), 25" High (Top tier).</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: none.</p>	


<p>Marker 35:</p> <p>(No Inscription)</p>	 <p>Northeast Corner</p>
<p>Carver: N/A</p>	 <p>South Face</p>
<p>Marker Type: Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: brick barrel vault with double-corbelling ledge on north and south faces and an arch over east face. Corbelling is flush with three-tier parapet on west face. Opening at east face has been entirely rebuilt with new brick.</p> <p>Material(s): Brick</p> <p>Dimensions: 42.5" Wide, 100.75" Deep, 28.75" High (Barrel Apex), 23.5" High (Ledge); Parapet: 2.5" High (bottom tier), 5" High (middle tier), 7.5" High (top tier)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	

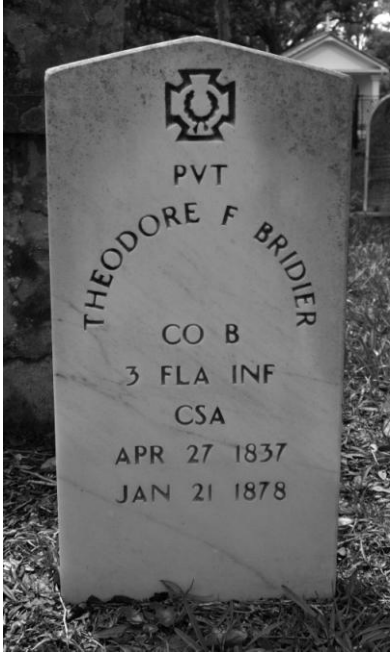
<p>Marker 36: (East)</p> <p>IN MEMORY OF CHARLES H. MICKLER. Aged 8 Days. ROBERT H. MICKLER. Aged 8 Days. VINCENT J. MICKLER. Aged 11 Days.</p> <p>Footstone: (East)</p> <p>C.H.M. R.H.M. (rest is below grade)</p>	<p>East Face</p> <p>East Face (Footstone)</p>
Carver: N/A	
Marker Type: Tablet, Round	Motif: Flower Buds & Cross
<p>Description: small rounded tablet with sunken footstone. Top of footstone appears to have been cleaved off by a lawnmower blade.</p> <p>Material(s): Marble</p> <p>Dimensions: 14.5" Wide, 2" Thick, 23.5" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	


<p>Marker 37: (East)</p> <p>Suffer little children to come unto me and forbid them not Born on the 26<sup>th</sup>, Nov. 1854, FERDINAND, youngest child of TERASA M. &amp; CASPER N. PAPY, of this City and Died on the 2_ of July 1855, aged 7 months &amp; 26 days.</p>	 <p>East Face</p>
<p>Carver: Dudley &amp; Sea. N.Y.</p>	 <p>Carver Signature (East Face)</p>
<p>Marker Type: Tablet, Square</p>	<p>Motif: N/A</p>
<p>Description: squared marble tablet. Heavily eroded and worn.</p> <p>Material(s): Marble</p> <p>Dimensions: 16.5" Wide, 2" Thick, 28" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Ferdinano Papy (Infant) - Aged 7+ mos., D. 7/2/1855. (Source - St. Johns Co. Deaths 1800-1899).</p>	


<p>Marker 38: (East)</p> <p>SACRED to the memory of ANDRES PAPY BORN Nov. 30, 1797. DIED Dec. 4, 1858. Aged 61, years. "Requiem aeternam doya ei Domine" "et lux perpetua T____ ei."</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>West Face</p>
<p>Marker Type: Tablet, Gothic-Arched</p>	<p>Motif: I.H.S. Cross</p>
<p>Description: gothic-arched, marble tablet. Tablet fell and was reset by carving two channels through the west face for the insertion of rods to brace the tablet. These were sealed with mortar. The rods inserted to reset the tablet appear to have been a ferrous material; as the metal rusts it expands, which has resulted in the cracking over the names "ANDRES".</p> <p>Material(s): Marble</p> <p>Dimensions: 20" Wide, 2" Thick, 39.75" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	





<p>Marker 39: (East)</p> <p>2 D LIEUT CHARLES D SEGUI CO B 3 FLA INF CSA FEB 21 1839 JUN 4 1870</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled "Confederate Type"</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: confederate tablet (recent addition).</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 28" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Added around 2000 by Col. John Masters.</p>	


<p>Marker 40: (East)</p> <p>PVT THEODORE F BRIDIER CO B 3 FLA INF CSA APR 27 1837 JAN 21 1878</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled "Confederate Type"</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: confederate tablet (recent addition).</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 26" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Added around 2000 by Col. John Masters.</p>	


<p>Marker 41: (East)</p> <p>2D LIEUT ALONZO A BRAVO CO D 8 FLA INF CSA 1832 1866</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled "Confederate Type"</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: confederate tablet (recent addition).</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 25" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Added around 2000 by Col. John Masters.</p>	

<p>Marker 42: (East)</p> <p>PVT ANTONIO F PONCE CO B 3 FLA INF CSA AUG 25 1794 MAY 11 1867</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled "Confederate Type"</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: confederate tablet (recent addition).</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 25" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Added around 2000 by Col. John Masters.</p>	


<p>Marker 43: (East)</p> <p>4 SERG BARTOLO J D PONCE CO B 3 FL INF CSA DEC 20 1828 MAR 15 1874</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled "Confederate Type"</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: confederate tablet (recent addition).</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 26" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Added around 2000 by Col. John Masters.</p>	


<p>Marker 44: (East)</p> <p>PVT PETER ANTONIO TRIAY CO D 8 FLA INF CSA MAR 14 1802 FEB 22 1877</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled "Confederate Type"</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: confederate tablet (recent addition).</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 26" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Added around 2000 by Col. John Masters.</p>	


<p>Marker 45: (East)</p> <p>PVT BARTOLO A PONCE CO I 10 FLA INF CSA 1842 1877</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled "Confederate Type"</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: confederate tablet (recent addition).</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 25.75" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Added around 2000 by Col. John Masters.</p>	



<p>Marker 46: (East)</p> <p>1ST LIEUT JAMES G PELLICER CO D 8 FLA INF CSA 1844 1872</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled "Confederate Type"</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: confederate tablet (recent addition).</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 25.75" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Added around 2000 by Col. John Masters.</p>	







<p>Marker 47: (East)</p> <p>PVT</p> <p>MICHAEL NELIGAN</p> <p>CO B</p> <p>3 FLA INF</p> <p>CSA</p> <p>OCT 9 1806</p> <p>MAY 6 1871</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled "Confederate Type"</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: confederate tablet (recent addition).</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 26" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Added around 2000 by Col. John Masters.</p>	



<p>Marker 48: (East)</p> <p>CORP CHRISTOVAL M BRAVO CO B 3 FLA INF CSA OCT 7 1842 JUL 1 1871</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled "Confederate Type"</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: confederate tablet (recent addition).</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 26.75" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Added around 2000 by Col. John Masters.</p>	



<p>Marker 49: (East)</p> <p>1ST SERG RAYMOND B CANOVA CO F 2 FLA INF CSA NOV 14 1832 MAR 29 1872</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled "Confederate Type"</p>	<p>Motif: Southern Cross of Honor</p>
<p>Description: confederate tablet (recent addition).</p> <p>Material(s): Marble</p> <p>Dimensions: 13" Wide, 4" Thick, 25.25" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Added around 2000 by Col. John Masters.</p>	

<p>Marker 50:</p> <p>(No Inscription)</p>	
<p>Carver: N/A</p>	
<p>Marker Type: Box Vault</p>	<p>Motif: N/A</p>
<p>Description: classical styled vault with central pilasters at the north and south faces and cantoned corners (triangular, like bastions). There are two continuous, single-course, corbelled ledges. The lower is half way up the monument and the other near the top. Principal face is difficult to identify, though the recess below the lower corbelled ledge on the east face is a full inch deeper than that of the west face. There is a slight arch shape to the roof that appears flat.</p> <p>Material(s): Brick</p> <p>Dimensions: 51" Wide (Corbelled ledge adds another 1.5" to each side), 8' 8.75" Deep, 46.25" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: N/A.</p>	



<p>Marker 51: (East)</p> <p>Gumercindo Antonio Pacetti 13 Jan. 1825 3 Febr. 1877 Mayor, St. Augustine 24 Mar. 1862</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>West Face</p>
<p>Marker Type: Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: gothic-arched barrel vault with corbelled ledges and arch over east face. The west face consists of a full-width, 4-tiered parapet. Box has cantoned corners with recessed faces. A small bronze plaque has been set into the recess at the east face. Box was built to attach to No. 50. Stucco appears to have been replaced with a coarse concrete.</p> <p>Material(s): Brick, Bronze (plaque)</p> <p>Dimensions: 43.25" Wide, 105" Deep, 38.25" High (Barrel Apex), 28" High (Ledge), 39" High (Top Parapet)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	



<p>Marker 52:</p> <p>(No Inscription)</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Northwest Corner</p>
<p>Marker Type: Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: barrel vault with two-tier western parapet and continuous double corbelled ledges and arch over east face. A masonry wall at the east face appears to have been pointed using light-tan stucco instead of the white mortar used across this vault.</p> <p>Material(s): Brick</p> <p>Dimensions: 42.25" Wide, 98.75" Deep, 28" High (Barrel Apex). Ledge: 19.25" High (NW corner), 22" High (SW corner). Parapet: 27.25" High (bottom tier), 32.25" High (top tier).</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	

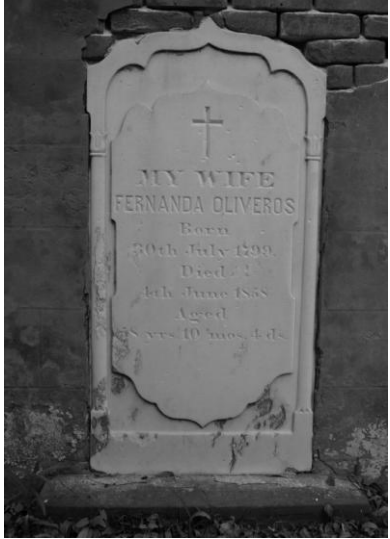

<p>Marker 53:</p> <p>(No Inscription)</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Northeast Corner</p>
<p>Marker Type: Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: barrel vault. Corbelled ledges form an arch over the east face and project north and south at each corner. An arch over the west face is flush with that face. There is a ledge at the top of the north and south walls, where the barrels terminate abruptly. This vault was rebuilt by Diocesan caretakers after the original was crushed by a branch; there are no known images of the original to determine how accurate a reflection of the original this is. Most of the north, west, and the western half of the south wall appear original.</p> <p>Material(s): Brick</p> <p>Dimensions: 40.5" Wide, 95" Deep, 22.5" High (ledge), 25.5" High (barrel apex)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	



<p>Marker 54: (East)</p> <p>JAMES P. Son of E. &amp; A. M. Morgan. DIED Nov. 28, 1877. AE. 5 yrs &amp; 10 dys.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Northeast Corner</p>
<p>Marker Type: Tablet on Base, Segmental-Arched</p>	<p>Motif: N/A</p>
<p>Description: small, segmental-arched tablet with beveled edges along east face, starting 2.5-inches from base and terminating the same place on the opposite edge. Top also somewhat rounded, though weathered. Set into either a concrete base or a base that was parged with concrete. The base was below grade at the time of mapping. The only evidence of potential repair is a thin layer of fine, gray mortar that holds the tablet in place. There appears to have been some form of decorative motif (possibly laurel or wheat) just below James' name that is barely distinguishable from the rough and pitted surface.</p> <p>Material(s): Marble, Concrete with shell aggregate</p> <p>Dimensions: Tablet: 11" Wide, 3" Thick, 12.75" High. Base: 15" Wide, 8.75" Thick, (Height is Below Grade).</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	







<p>Marker 55:</p> <p>HERE LIES</p> <p>T.F.</p> <p>Coldly fell on him the worlds daily ga_e</p> <p>Till hopeless he turned from its cheerless rays</p> <p>He that was nobly a stranger to fear.</p> <p>Fell crushed by adversity's blighted air.</p> <p>Oh' may we not hope that he will be blessed</p> <p>By Him, who has promised us "Endless Rest".</p>	 <p>East View</p>
<p>Carver: W.T. WHITE CH, S.C.</p>	 <p>North Face</p>
<p>Marker Type: Box Tomb, Smooth</p>	<p>Motif: N/A</p>
<p>Description: coquina box tomb with marble ledger. Box was formed out of large coquina blocks (mortar joints of the north wall are exposed – see the vertical white streaks on the north wall, above). There is an additional block of what appears to be tabby in the ground abutting the east face.</p> <p>Material(s): Marble, Coquina</p> <p>Dimensions: 36" Wide, 6' 5" Deep, 15" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Harper's (1874) has an early description with a sketch of this tomb; they even read the inscription and share an account of a young Frenchman that committed suicide on the spot (the deceased).</p>	



<p>Marker 56:</p> <p>(separate listing for tablets on next page)</p>  <p>Northeast Corner</p>	 <p>Southeast Corner</p>
<p>Marker Type: Aboveground Vault, Classic</p>	<p>Motif: N/A</p>
<p>Description: front-gabled, Roman/classical-styled vault. Structure consists of bricks that have been stuccoed and scored to resemble ashlar masonry. A tall, narrow round-arched opening at the east facade has been sealed with a slab of cement. Opening is crowned by a corbelled arch. Eastern corners have cantons with corbelled capitals. The east-west gables are fitted with wide flushboards that are painted white. A portion of the top board was left unpainted, revealing an older light paint coat and the dates 1800 on the southern side and 1799 on the northern side (painted in black). Below the 1799, on the lower flushboard, another date can just barely be made out as it has been painted over: 185?. The stucco layering on the north &amp; south walls ends abruptly several inches below the single flushboards, which suggests that the double flushboards continued around the north and south faces at one time. Structure has a tin roof.</p> <p>Material(s): Concrete, Brick, Wood and Tin (roofing)</p> <p>Dimensions: 105" Wide (east wall with cantons), 96.5" Wide (west face), 124.5" Deep (including cantons)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: This structure appears to have been designed to resemble the Varela Chapel.</p>	


<p>Marker 56: (Continued)</p> <p>(South Tablet)</p> <p>MY WIFE FERNANDA OLIVEROS Born 30th July 1799, Died 4th June 1858 Aged 58 yrs. 10 mos. 4 ds.</p> <p>(North Tablet)</p> <p>NENA, only daughter of GASPAR N. &amp; TERESA OLIVEROS PAPPY, who departed this life on the 26th of August 1861, in the 17th year of her age.</p>	 <p>South Tablet</p>
<p>Carver: N/A</p>	 <p>North Tablet</p>
<p>Marker Type: Tablet on Base, Ogee-Arched (South) and</p>	<p>Motif: (South) Cross; (North) Scroll &amp; Floral.</p>
<p>Description: marble tablets set into vault's north and south wall. There is a gap above the north tablet.</p> <p>Material(s): Marble (both tablets), Granite (Base for north tablet), Sandstone (Base for south tablet)</p> <p>Dimensions: North tablet: Lower Base - 29" Wide, 5" Thick, 6.5" High. Upper Base - 24" Wide, 3.5" Deep, 6.5" High. Tablet - 18" Wide, (depth varies too greatly), 25.5" High (29" High with gap overhead). South tablet: Base - 32.75" Wide, 5.25" Deep, 4" High. Tablet - 23.5" Wide, (stone flush with wall), 46.75" High (apex).</p> <p>Enclosure: N/A</p>	

<p>Marker 57:</p> <p>THIS MARBLE COVERS THE GRAVE OF CATALINA H. BENET. WIDOW OF STEPHEN BENET WHO DIED ON THE 19TH DAY NOVEMBER 1816. AGED 66 YEARS, 11 MONTHS. AND 13 DAYS. The deceased was a native of S<sup>T</sup>. Augustine. and by a long life of Christian piety and domestic virtue, has left to those who survive her, one of those moral examples by which the dead continue to benefit the living and that occasions all who knew her, to honor her memory and lament her loss.</p> <p>Requiescat in pace.</p>	 <p>View from Southeast</p>
<p>Carver: N/A</p>	 <p>South Wall</p>
<p>Marker Type: Box Tomb, Cantoned</p>	<p>Motif: Cross</p>
<p>Description: box with cantoned corners, recessed faces, and centered pilasters on the north and south walls. Pilasters &amp; cantons have pitched tops and all appear to be concrete. The box itself is coquina. The original structure appears to have been plastered (still visible at east wall); elsewhere it has been replaced with concrete. The west face has either recently been patched with fresh coquina or has only recently lost its parging (evident by its bright color). Portland cement has been used generously in repairs. The ledger has been nailed down at four corners. The southwest corner is dissimilar from the other cantons - possibly composed of parged coquina (perhaps the others were reconstructed).</p> <p>Material(s): Marble, Concrete, Coquina (or fine tabby)</p> <p>Dimensions: 36.5" Wide, 71.5" Deep, 23.5" High. (the box – measured from canton to canton)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Ledger is nailed in place. Catalina Benet - Aged 68, Wife of Stephen Benet. Died 11/18/1846, Buried 11/19/1846.</p>	



<p>Marker 58: (East)</p> <p>SACRED</p> <p>to the memory of</p> <p>JAMES HERNANDEZ</p> <p>BORN</p> <p>March 10, 1801.</p> <p>DIED</p> <p>February 27, 1860.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>West Face</p>
<p>Marker Type: Tablet, Ogee-Arched</p>	<p>Motif: I.H.S. Cross</p>
<p>Description: Ogee-arched marble tablet. Tablet is set in ground; inches to the west are remnants of a broken marble tablet with similar characteristics. Tablet may have been broken near the ground and the remaining stone was reset into ground as is. A small fragment of marble is wedged between the two tablets, which has a beveled edge (thus, from another marker).</p> <p>Material(s): Marble</p> <p>Dimensions: 19.25" Wide, 2" Thick, 33.25" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: If there is a carver's signature it might be underground.</p>	

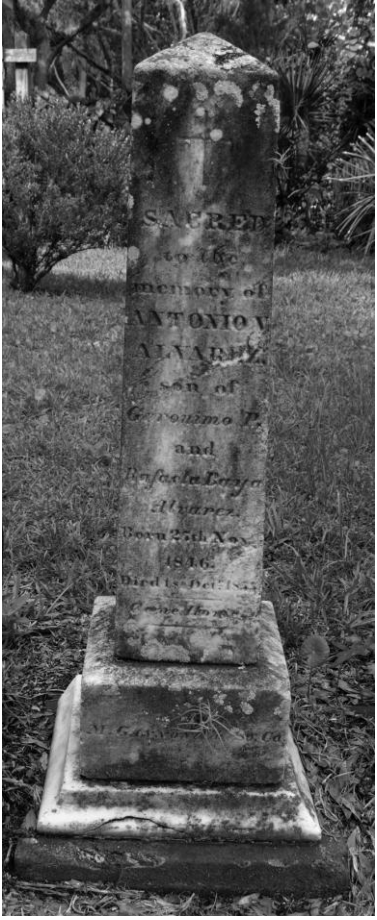
<p>Marker 59: (East)</p> <p>SACRED</p> <p>to the memory of</p> <p>JOSE E. POMAR</p> <p>who died</p> <p>July 10th 1867</p> <p>Aged 70 years 8 months</p> <p>3 days</p> <p>Footstone: (West)</p> <p>J. E. P.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Footstone (West Face)</p>
<p>Marker Type: Tablet on Base, Unknown</p>	<p>Motif: N/A (Appears to have been a cross)</p>
<p>Description: fractured marble tablet with raised inscribed surface and gabled marble footstone, all set within an iron plot fence (59P). Tablet is cemented into a sandstone base. There is mortar along the top of the fractured tablet, indicating that this tablet was more complete at the time of this repair.</p> <p>Material(s): Marble, Sandstone</p> <p>Dimensions: Tablet: 23.25" Wide, 2" Thick, 32" High (apex). Base: 30.5" Wide, 13.5" Deep</p> <p>Orientation: East-West</p> <p>Enclosure: 59P</p> <p>Notes: Inscribed surface is raised from the rest of the E. Face, the recessed portions being mostly broken away. The marker has been fully reconstructed with excessive amounts of cement; there wasn't enough of the stone left to work with.</p>	


<p>Marker 60:</p> <p>A LA BUENA MEMORIA DE D<sup>a</sup>. MARIA DE LAS NIEVES HUERTAS VIUDA DE ROBLES FALLECIO EN S<sup>n</sup>. AGUSTIN, FLORIDA ORIENTAL EL 26 DE FEBRERO 1854. _us hijos desde la Habana 1855</p>	 <p>View from East</p>
<p>Carver: N/A</p>	 <p>Southwest Corner</p>
<p>Marker Type: Box Tomb</p>	<p>Motif: Cross</p>
<p>Description: low, soft concrete (or possibly parged limestone) box tomb with a marble ledger and bronze memorial plaque abutting the east wall.</p> <p>Material(s): Marble, Concrete (resembles limestone)</p> <p>Dimensions: 30" Wide, 72" Deep</p> <p>Orientation: East-West.</p> <p>Enclosure: N/A</p> <p>Notes: Cross is identical to Varela's. This marker appears to have been moved to this location from a spot north of the chapel after 1976, where it was on the Coomes map.</p>	



<p>Marker 61:</p> <p>IN</p> <p>Memory of</p> <p>MARY BOWERS JENCKES</p> <p>Wife of</p> <p>S. S<sup>T</sup>. GEORGE ROGERS</p> <p>who departed this life</p> <p>Sept. 29th 1857</p> <p>AEtat 28 years.</p> <p>Having with christian zeal and true womanly affection, filled to the full measure of their requirements her several duties of life, she was called thus early into the silent land. leaving in the hearts of mourning relatives and friends a shining record of surpassing worth; which neither time can efface, nor the changes of life obscure.</p> <p>"Set me as a seal upon thine breast: as a seal upon thine arm; for love is strong as death."</p>	 <p>View from East (Note the sandstone base of the former iron fence posts, visible in the top-left of this photo. All four bases remain.)</p>
<p>Carver: N/A</p>	
<p>Marker Type: Ledger</p>	<p>Motif: N/A</p>
<p>Description: marble ledger stone set at ground level. Severely fractured, this ledger has been repaired and those patches separated in several areas.</p> <p>Material(s): Marble.</p> <p>Dimensions: 38.25" Wide, 76" Deep, 3" Thick</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: this single-grave plot is depicted in the background of H.S. Wyllie's sketch of Tolomato (spec. the chapel) as enclosed by an iron fence that matched the larger plot (67P) to the north. Only the sandstone footings remain (all four of them still surround this marker).</p>	






<p>Marker 62: (East)</p> <p>GLORIA IN EXCELSIS DEO</p> <p>IN</p> <p>Memory of</p> <p>Antonio Alvarez</p> <p>Who departed this life</p> <p>The 20th April A.D. 1860</p> <p>Footstone: (East)</p> <p>A. A.</p> <p>1866.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Footstone (East Face)</p>
<p>Marker Type: Tablet in Socket, Round</p>	<p>Motif: Cross</p>
<p>Description: round marble tablet with incised cord around outer edge of east face. Once repaired with caulk, mortar, and concrete, the top half of tablet leans east, creating stress cracks above the base (potential evidence of rods or pins). Another adhesive appears to have been used to patch the larger fracture. This is the southernmost marker that was within the enclosed plot No. 67P.</p> <p>Material(s): Marble, Sandstone</p> <p>Dimensions: Tablet: 24.25" Wide, 2" Thick, 47.75" High; Base: 29.25" Wide, 15" Deep, 4.75" High</p> <p>Orientation: East-West</p> <p>Enclosure: 67P</p> <p>Notes: None.</p>	



<p>Marker 63: (East)</p> <p>SACRED to the memory of ANTONIO V. ALVAREZ. son of Geronimo P. And Rafaela Baya Alvarez. Born 25th Nov._ 1846. Died 1st Oct<sup>r</sup>. 1855</p> <p>Gone Home</p>	 <p>East Face</p>
<p>Carver: M. GANNON CH. So, Ca.</p>	
<p>Marker Type: Obelisk</p>	<p>Motif: Cross</p>
<p>Description: short marble obelisk with three tiered base, the lowest being sandstone.</p> <p>Material(s): Marble, Sandstone</p> <p>Dimensions: Obelisk: 6.75" Wide, 6.75" Thick, 28" High. (3-tier base described from top-tier down) T1: 9.5" Wide, 9.75" Deep, 5" High. T2: 13.25" Wide, 13" Deep, 2" High. T3 (sandstone): 15.25" Wide, 15.5" Deep, 2" High</p> <p>Orientation: East-West</p> <p>Enclosure: 67P</p> <p>Notes: None.</p>	

<p>Marker 64: (East)</p> <p>HERE LIES Buried the remains of ANTONICA CATALINA. daughter of W.P. and Antonica C. O'Hara. Born 19th Nov. 185_ Died 2nd April 1856</p> <p>Sleep lonely child And take thy rest, God called thee home He thought it best.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Obelisk</p>	<p>Motif: Floral</p>
<p>Description: small obelisk with floral motif and three inscribed faces. Obelisk has been reset on base. The top of the obelisk is suffering from bad delamination (esp. the southwestern corner).</p> <p>Material(s): Marble, Sandstone</p> <p>Dimensions: Obelisk: 6.75" Wide, 7" Thick, 27.75" High. Upper Tier Base: 9.75" Wide, 9.5" Deep, 5" High. Lower Tier Base: 13.75" Wide, 14" Deep, 2" High.</p> <p>Orientation: East-West</p> <p>Enclosure: 67P</p> <p>Notes: None.</p>	

<p>Marker 64: (continued)</p> <p>(South):</p> <p>POOR Little Sister "DUDY," has gone to Heaven. "ELLY."</p> <p>(North):</p> <p>THIS Stone points to the mound of earth that covers as much innocence as ever died; a parents and Sister's tears, will continue to moisten the Grave, but the dews of Heaven alone, can refresh thy immortal spirit.</p>	 <p>South Face (Inscription)</p>
<p>Carver: N/A</p>	 <p>North Face</p>
<p>Marker Type: Obelisk</p>	<p>Motif: Floral</p>

<p>Marker 65: (East)</p> <p>GLORIA IN EXCELSIS DEO.</p> <p>IN MEMORY Of WILLIAM P. O'HARA, A Native of Ath___e West Meath, Irel___ _ied in Charlesto_</p> <p>_____</p> <p>Aged 41 Years.</p> <p>"Grant him O Lord! eternal rest, and let perpetual light, shine on him"</p> <p>Footstone: (East)</p> <p>W.P. O'H.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>East Face (Footstone)</p>
<p>Marker Type: Tablet in Socket, Round</p>	<p>Motif: Cross inscribed w/ I.H.S.</p>
<p>Description: rounded marble tablet with incised cord around outer edge of east face, set into sandstone base. A patched fracture across the face of the tablet has left a line of the inscription illegible. This fracture appears to have been reset with pins and patched with concrete (and very fine cement); the tablet itself was reset into the base with mortar.</p> <p>Material(s): Marble, Sandstone</p> <p>Dimensions: Tablet: 23.25" Wide, 2" Thick, 49" High. Base: 30.5" Wide, 12.75" Deep, 4" High</p> <p>Orientation: East-West</p> <p>Enclosure: 67P</p> <p>Notes: There is no record for William in the parish records, but there is one for Mrs. Antonia O'Hara, wife of William O'Hara of Charleston S.C. and Daughter of Antonio Alvarez, died 6/28/1856.</p>	

<p>Marker 66: (East)</p> <p>C.J.T.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gothic-Arched</p>	<p>Motif: N/A</p>
<p>Description: small, segmental gothic-arched marble tablet; probably a footstone.</p> <p>Material(s): Marble</p> <p>Dimensions: 8.5" Wide, 2" Thick, 10" High (apex)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	

<p>Marker 67: (East, Tablet):</p> <p>SACRED TO THE MEMORY OF ANTONICA CECILIA WIFE OF W.P O HARA AND DAUGHTER OF ANTONIO _ND _EU _ERIA ALVAREZ BORN 18TH JAN. 1821. MARRIED 28TH DECR 1852 DIED 28TH JUNE 1856.</p> <p>BE_D _OWN BY _ TO R_ _ _</p> <p>She was good as she was fain None, none on earth above her, As pure in thought as angels are, to know her, was to love her."</p>	 <p>View from North</p>
<p>Carver: M. GANNON CH. So, Ca. (signature on tablet)</p>	 <p>East Face (Tablet)</p>
<p>Marker Type: Cradle</p>	<p>Motif: Cross &amp; Laurel</p>
<p>Description: round marble tablet with marble base, set into the western edge of an inscribed marble ledger. The ledger is elevated atop a shallow masonry box. Among the most meticulously-inscribed markers, the tablet includes bas relief with guide-lines and inscribed wording as well. Northernmost marker in plot enclosure 67P.</p> <p>Material(s): Marble, Brick</p> <p>Dimensions: Box: 32" Wide, 66" Deep, 5" High. Ledger: 34.5" Wide, 70" Deep, 2" Thick. Base: 27" Wide, 10" Deep, 7.75" High. Tablet: 19.75" Wide, 4" Thick, 38.25" High</p> <p>Orientation: East-West</p> <p>Enclosure: 67P</p> <p>Notes: None.</p>	

Marker 67, Cont'd:  
(Ledger):

ANTONICA C. O'HARA.


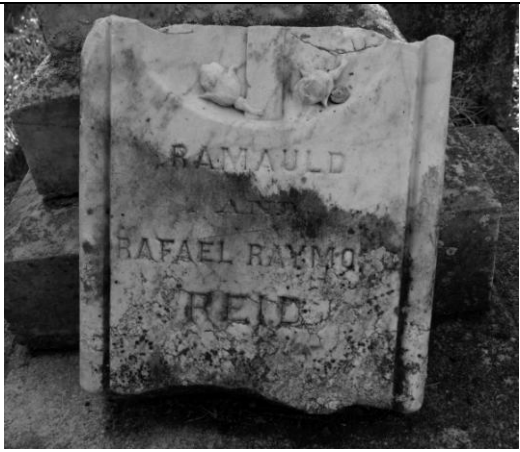
There where death is not, awaits  
Her beloved, her husband, her daughter,  
Whom she so loves, by whom she is so beloved;  
But from hence, from this grave,  
That my William, and I, and our Ele\_\_ia,  
From hence will we rise toget\_er,  
Worship him who also died, was burie\_ and arose.



Into thy hand\_ O Lord,  
I commend my spirit,  
for thou hast deemed me,  
O Lord \_\_\_\_.






Ledger (from East)

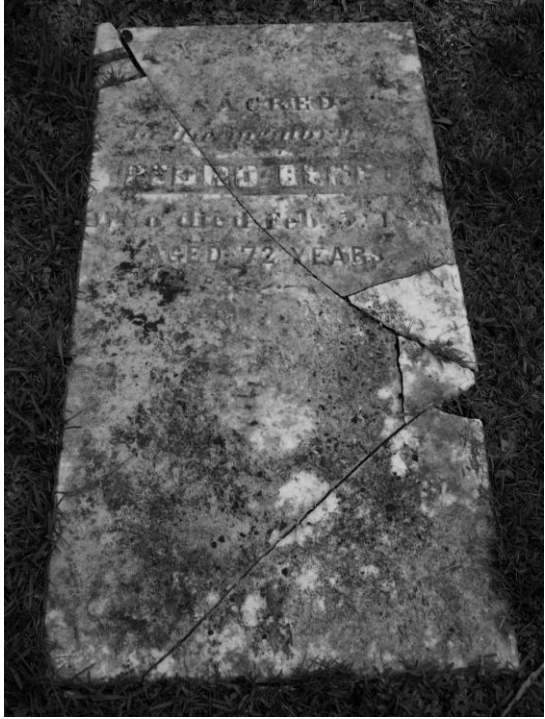




<p>Marker 68: (East)</p> <p>RAMAULD AND RAFAEL RAYMOND REID</p>	 <p>Northeast Corner</p>
<p>Carver: N/A</p>	 <p>East Face (Tablet)</p>
<p>Marker Type: Cradle</p>	<p>Motif: Lost (Appears to be Cross &amp; Flower Buds)</p>
<p>Description: fractured and separated marble tablet and base on a concrete slab. The concrete surface has been scored to resemble the traditional cradle form. Broken and separated tablet remains resting against the base. Mortar on the broken tablet that is still on the base suggests the tablet re-broke along an old fracture.</p> <p>Material(s): Marble, Concrete</p> <p>Dimensions: Slab: 30.5" Wide, 57.75" Deep, 6.5" High. Lower-tier Base: 19.5" Wide, 10.75" Deep, 5.75" High. Top-tier Base: 14.5" Wide, 6" Deep, 5.25" High. Tablet (portion in base): 11.5" Wide, 3" Deep, 6.5" High. Tablet Fragment (leaning against Tablet Base): 11.5" Wide, 3" Thick, 12" High (or tall)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	



<p>Marker 69: (East)</p> <p>OUR MAMIE REID DIED DEC. 30, 1869 AGED 9 YRS. &amp; 1 DAY.</p> <p>Budded on earth to bloom in Heaven.</p>	 <p>Northeast Corner</p>
<p>Carver: N/A</p>	 <p>East Face (Tablet)</p>
<p>Marker Type: Cradle</p>	<p>Motif: Floral w/ ribbon bearing name</p>
<p>Description: gabled, marble tablet and base on a concrete slab. The concrete surface has been scored to resemble the traditional cradle form.</p> <p>Material(s): Marble, Concrete</p> <p>Dimensions: Tablet: 14" Wide, 2" Thick, 29.5" High. Base: 19" Wide, 10" Deep, 7" High. Slab: 31" Wide, 58" Deep, 5" High.</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	



<p>Marker 70: (East)</p> <p>THE GRAVE OF THREE SISTERS. MARY JANE. AGNES BURR. SARAH REECE. TEASEDALE.</p> <p>Footstone: (East)</p> <p>M. J. T. A. B. T. S. R. T.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>East Face (Tablet)</p>
<p>Marker Type: Cradle</p>	<p>Motif: Cross &amp; Flower Buds</p>
<p>Description: marble obelisk and base set into a concrete slab scored to resemble the traditional cradle.</p> <p>Material(s): Marble, Concrete</p> <p>Dimensions: Obelisk: 12" Wide, 7.5" Thick, 25.25" High. Upper-Tier Base: 15" Wide, 10.75" Deep, 6" High. Lower-Tier Base: 20" Wide, 14.75" Thick, 8" High. Slab: 34" Wide, 60" Deep, 5" High. Footstone: 10" Wide, 2.25" Thick, 9.5" High.</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	

<p>Marker 71: (South, Obelisk):</p> <p>CARMEN.</p> <p>SACRED to the memory of MARY CARMEN BENET Beloved wife Of H.T. BAYA, Died Dec. 27, 1868, Aged 33 Years.</p> <p>And of their children AGNES TEASDALE, Died June 20, 1865, Aged 11 Mos. 8 Days.</p> <p>FRANKLIN DIBBLE Died May 30, 1868, Aged 6 Mos. 19 Days.</p> <p>LOUISE PORCHER Died Dec. 17, 1868, Aged 6 Ys. 10 Ms. 23 Dys.</p> <p>MARY CARMEN Died Dec. 27, 1868.</p> <p>(South, Top Tier of Base):</p> <p>ERECTED BY THE HUSBAND AND FATHER, THE LAST OF A ONCE HAPPY FAMILY.</p>	 <p>South Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Obelisk</p>	<p>Motif: N/A</p>
<p>Description: marble obelisk with four-tier base; top two tiers are marble and the bottom two are coquina parged with tan stucco. Marker is enclosed in an iron fence (71P). Material(s): Marble, Coquina, Stucco.</p> <p>Dimensions: Obelisk: 13.5" Wide at Base, 10" Wide at Peak, 13" Thick at Base, 9.25" Thick at Peak, 65" High. Top Tier of Base: 18.25" Wide at Base, 14.5" Wide at Peak, 24" Deep at Base, 15" Deep at Peak, 6" High. 2nd Tier down: 24" Wide, 24" Deep, 5.5" High. 3rd Tier Down: 32.75" Wide, 32.5" Deep, 9.25" High. Bottom Tier of Base: 44.5" Wide, 44.5" Deep, 6.25" High.</p> <p>Orientation: South-North</p> <p>Enclosure: 71P</p> <p>Notes: None.</p>	

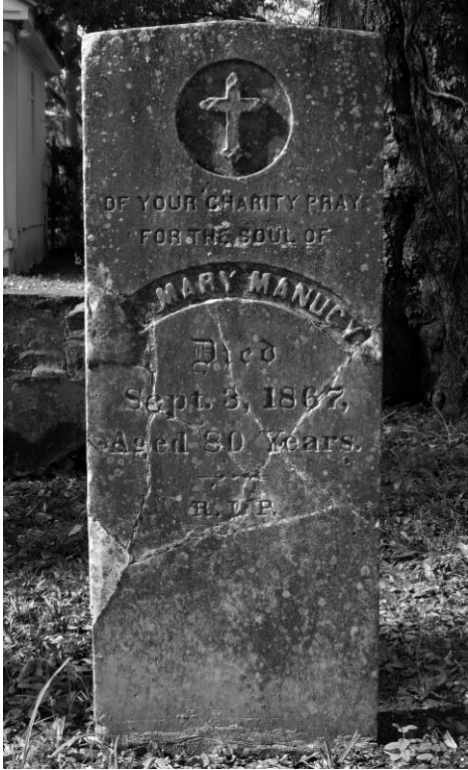
<p>Marker 72:</p> <p>SACRED</p> <p>to the memory of</p> <p>PEDRO BENET</p> <p>Who died Feb. 5, 1840</p> <p>AGED 72 YEARS.</p>	 <p>View from East</p>
<p>Carver: N/A</p>	
<p>Marker Type: Ledger</p>	<p>Motif: N/A</p>
<p>Description: marble ledger with beveled edges set at ground level. Part of fenced plot 72P.</p> <p>Material(s): Marble</p> <p>Dimensions: 34.5" Wide, 69" Deep, 2.25" Thick</p> <p>Orientation: East-West</p> <p>Enclosure: 72P</p> <p>Notes: aka. "King of the Minorcans"; Benet was an influential landowner and taxpayer (his descendants include Florida's first West Point grad, Stephen Vincent Benet, and writers Stephen Vincent, William Rose, and Laura Benet. (<i>Oldest City</i>, 1983, p.155) This ledger was part of a box tomb until sometime after 1994 (according to a photo by Meg Risley of the chapel that included Benet's box tomb). It appears that a branch must have fallen on the box tomb and fractured the ledger.</p>	



<p>Marker 73: (East)</p> <p>FRANCISCA GONZALEZ</p> <p>DIED</p> <p>MAR. 7. 1876</p> <p>AGED</p> <p>75 YEARS .</p> <p>Requiescant in pace</p> <p>.Amen.</p> <p>Footstone: (East)</p> <p>F. C.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>East Face (Tablet)</p>
<p>Marker Type: Cradle</p>	<p>Motif: Tilted Cross, Name on Ribbon</p>
<p>Description: segmental-arched tablet on base set into a concrete slab with a marble footstone. Concrete slab is scored to resemble the traditional cradle. The slab appears to have been parged with light tan stucco (only trace amounts remain).</p> <p>Material(s): Marble, Concrete</p> <p>Dimensions: Tablet: 16" Wide, 2" Thick, 37" High. Base: 22" Wide, 11" Deep, 5.25" High. Slab: 30.25" Wide, 59" Deep, 1.5" High (South, the North is below grade). Footstone: 5.25" Wide, 2" Thick, 8.75" High.</p> <p>Orientation: East-West</p> <p>Enclosure: 72P</p> <p>Notes: None.</p>	



<p>Marker 74:</p> <p>(No Inscription)</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Southeast Corner</p>
<p>Marker Type: Unknown</p>	<p>Motif: N/A</p>
<p>Description: unidentified coquina marker. Appears to have been some form of separate coquina tablet that was mortared to a flat coquina base. Areas of the base and monument bear the remnants of light gray stucco (possibly cement).</p> <p>Material(s): Coquina</p> <p>Dimensions: Tablet: 12" Wide, 7.5" Deep, 6" High (apex). Base: 16.5" Wide, 11.5" Deep</p> <p>Orientation: Unknown</p> <p>Enclosure: N/A</p> <p>Notes: loosely resembles the coquina crosses found in the Nombre de Dios and Huguenot Cemeteries.</p>	

<p>Marker 75: (East)</p> <p>IN MEMORY OF M.R. ANDREU &amp; WIFE A TRIBUTE FROM THEIR DAUGHTER NINA. MAY THEY REST IN PEACE.</p>	
<p>Carver: N/A</p>	<p>East Face</p>  <p>East Face ( Tablet)</p>
<p>Marker Type: Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: classical inspired barrel vault with cantoned corners and pilastered sides (both taller than the apex of the barrel). Both the east and west faces are crowned with a pedimental parapet. A square marble tablet is set into the east face (rusted iron frames the top of this tablet).</p> <p>Material(s): Marble, Brick</p> <p>Dimensions: 74.25" Wide, 100.25" Deep, 28.75" High (ledge), 39" High (barrel pediment apex), 39.25" High (canton)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	



<p>Marker 76: (East)</p> <p>OF YOUR CHARITY PRAY FOR THE SOUL OF MARY MANUCY</p> <p>Died Sept. 3, 1867, Aged 80 Years.</p> <p>R.I.P.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled</p>	<p>Motif: Cross</p>
<p>Description: gabled marble tablet that has been reconstructed in the past through the application of large amounts of mortar (the entire west face appears to have been iced with a coat of white mortar).</p> <p>Material(s): Marble</p> <p>Dimensions: 20.75" Wide, 2" Thick, 52" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	

<p>Marker 77: (East)</p> <p>SACRED</p> <p>to the memory of</p> <p>JOSEPH A. STRISCHKA.</p> <p>died April 25, 1854.</p> <p>aged 83 years.</p> <p>his wife</p> <p>CHRISTINA OTILIA</p> <p>died June 24, 1858.</p> <p>aged 75 years.</p> <p>Eternal rest give unto</p> <p>them O Lord.</p> <p>May they rest in peace.</p> <p>(West):</p> <p>FRANCESKA ROMANO STRISCHKA</p> <p>DIED</p> <p>in the 22 yr. of her ____</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>West Face (Inscription)</p>
<p>Marker Type: Tablet on Base, Square</p>	<p>Motif: Cross</p>
<p>Description: Tapered, square marble tablet with three-tier base. The lower tier is comprised of coquina blocks and parged. Coquina base has been patched with cement. In walled plot No. 77P.</p> <p>Material(s): Marble, Coquina</p> <p>Dimensions: Tablet: 13.75" Wide, 5.75" Thick, 30" High.</p> <p>Orientation: East-West</p> <p>Enclosure: 77P</p> <p>Notes: None.</p>	

<p>Marker 78: (Triangular Tablet, East):</p> <p>JAMES R. SANCHEZ' FAMILY VAULT.</p> <p>(Southern East Tablet):</p> <p>JAMES R. SANCHEZ BORN AUG. 31, 1808, DIED MAY. 26, 1873.</p> <p>RAYMOND C. SON OF J.R. &amp; M.J. SANCHEZ BORN NOV. 22, 1853, DIED JULY 23, 1854.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Northeast Corner</p>
<p>Marker Type: Barrel Vault</p>	<p>Motif: Acanthus &amp; ivy, Greek crosses, floral, diamonds, spades, ribbon (names).</p>
<p>Description: classical-styled barrel vault with classical elements such as the gabled front, pilastered corners, and an ornamental triangular (pedimental) tablet. The north, south, and west faces are recessed. Iron plates (presumably from the interior shelving) are set through the top of the north and south recesses. Rusting iron is also visible at the top of the west face recess. Though brick is the dominant structural material, the lower bases of the walls consist of coquina blocks. Surfaces are parged and scored to resemble ashlar masonry. Areas have been patched with cement, including the southwest corner (which appears to have been re-shaped), the southeast corner, and portions of the east pediment. There is a thick concrete slab over the barrel.</p> <p>Material(s): Marble, Brick, Coquina, Concrete</p> <p>Dimensions: Box: 93.25" Wide, 117.5" Deep, 83.5" High (Pediment Apex), 72" High (Corner Pilasters), 58.75" High (Ledge). Tablets: 28.5" Wide, .75" Deep (out from east face), 44" High</p> <p>Orientation: East-West</p>	

Marker 78: (continued)  
(Southern East Tablet):

EUGENE E.  
SON OF  
J.R. & M.J. SANCHEZ  
BORN  
SEPT. 20, 1856,  
DIED  
JULY 25, 1871.

JAMES P.  
SON OF  
J.R. & M.J. SANCHEZ  
BORN  
MAR. 17, 1845,  
DIED  
JULY 19, 1882.

ERNEST F.  
SON OF  
J.R. & M.J. SANCHEZ  
BORN  
NOV. 20, 1858,  
DIED  
MAR. 30, 1883.





Northwest Corner







Southwest Corner


Enclosure: N/A

Notes: None.




<p>Marker 79: (East)</p> <p>IN MEMORY OF PATRICK KEENAN. Born in the Co. Tyrone, Ireland, Died at St. Augustine, Florida, January 9th 1877, Aged 33 years.</p> <p>THIS STONE IS ERECTED AS A TRIBUTE OF RESPECT, BY HIS COMRADES OF BATTTERY K: 5TH ARTILLERY.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>East Face (Tablet &amp; Coquina Features)</p>
<p>Marker Type: Tablet, Segmental-Arched</p>	<p>Motif: N/A</p>
<p>Description: segmental-arched marble tablet with beveled edges along the east face. Remnants of two worn coquina blocks are visible at the surface to the north and south of the tablet. Probing has provided evidence of a sunken coping wall that once surrounded this single-burial plot.</p> <p>Material(s): Marble</p> <p>Dimensions: 20.5" Wide, 2" Thick, 43" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	



<p>Marker 80: (East)</p> <p>SACRED the memory of WILLIAM STUBBS A native of Dublin, Ireland. for many years a resident of Michigan. He departed this life March 15. 1857 Aged 62 years. May he rest in peace, Amen.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>West Face</p>
<p>Marker Type: Tablet, Gabled</p>	<p>Motif: Cross</p>
<p>Description: gabled tablet leaning against box tomb. Past breaks have been patched with a very fine dark gray mortar.</p> <p>Material(s): Marble</p> <p>Dimensions: 20.25" Wide, 2" Thick, 41" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: according to the Coomes map (1976), this tablet was located south of No. 84 (Crosby), in the vicinity of the lone footstone No. 85F, which may have been the original footstone for the Stubbs plot. Sometime after 1976, this tablet was relocated to its current location.</p>	


<p>Marker 81:</p> <p>SACRED</p> <p>to the memory</p> <p>of</p> <p>(rest of ledger illegible)</p>	 <p>Northeast Corner</p>
<p>Carver: N/A</p>	 <p>Western Edge (from southeast)</p>
<p>Marker Type: Box Tomb, Smooth</p>	<p>Motif: N/A</p>
<p>Description: a distinctly-narrow coquina box with stucco remnants and a cracked marble ledger with a squared edge. The inscription is illegible, but it has an inscribed gothic arch at the western edge.</p> <p>Material(s): Marble, Coquina, Stucco</p> <p>Dimensions: Ledger: 23.5" Wide, 67.25" Deep, 2.25" Thick. Box: 23" Wide, 67.25" Deep, 26" High Overall.</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: Stone is completely illegible; On the Coomes' map (1976) this marker bears the name Christiana B. O'Sullivan and the date 10/5/1841.</p>	



<p>Marker 82: (East)</p> <p>SISTER LOUIS JOSEPH.</p> <p>DIED</p> <p>MARCH 14. 1868.</p> <p>AGED 23. YRS.</p> <p>SISTER JULIE SLOTILDE.</p> <p>DIED</p> <p>JULY 11. 1868.</p> <p>AGED 28. YRS.</p> <p>R.I.P.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet in Socket, Cross-Surmounted</p>	<p>Motif: N/A</p>
<p>Description: tablet on base surmounted by a cross.</p> <p>Material(s): Marble</p> <p>Dimensions: Tablet: 14" Wide, 2" Thick, 27" High. Base: 19.5" Wide, 8" Deep, 1.5" High at base of slope (2" overall)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: they belonged to the Sisters of St. Joseph. The cross-surmounted tablet was used for the Sisters of St. Joseph (other examples can be found in Nombre de Dios Cemeter as well).</p>	



<p>Marker 83:</p> <p>HEIC JACET</p> <p>REVERENDUS MICHAEL O' REILLY.</p> <p>FILIUS JOANNIS O' REILLY</p> <p>CATHARINAE O' SHERIDAN.</p> <p>EX CREEVY LAGENIA IN HIBERNIA ORIUNDUS.</p> <p>JUVENIS IN HISPANIAM STUDIORUM CAUSA MISSUS.</p> <p>UNIVERSITATE SALMANTICENSI INSTITUTUS ET</p> <p>SACERDOTIO INITIATUS IN FLORIDAM VENIT</p> <p>ANNO 1784 MILITUM HIBERNORUM CAPELLANUS.</p> <p>BREVI PAROCHUS ET JUDEX ECCLESIASTICUS</p> <p>NOMINATUS PRAESENTEM CATHEDRALEM DE</p> <p>LICENTIA REGIS HISPANIAE EXSTRUXIT.</p> <p>QUANTO CUM ZELO ET ELOQUENTIA OFFICIA</p> <p>SACERDOTALIA IMPLEVERIT TESTANTUR</p> <p>VETERES INCOLAE TANDEM ANNIS ET LABORE</p> <p>FRACTUS IN DOMINO QUIEVIT 18 SEPTEMBRIS,</p> <p>1812, AETATIS SUAE 60.</p> <p>R.I.P.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Motif</p>  <p>Northeast Corner</p>
<p>Marker Type: Box Tomb, Smooth</p>	<p>Motif: Chi-Rho within Trefoil</p>
<p>Description: coquina box with corbelled ledge and marble ledger.</p> <p>Material(s): Coquina, Marble</p> <p>Dimensions: Ledger: 43" Wide, 104.5" Deep, 2.75" High. Box: 39.5" Wide, 99.5" Deep, 24.75" High (West), 28.75" High (East).</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: The ledger was added around the end of the nineteenth century; according to early photos, this box was originally covered by a large sloping roof that most likely consisted of coquina and thick coats of stucco.</p>	

<p>Marker 84:</p> <p>Sacrum Memoriae MICHELIS C__SBY Sacerdelis F__lesia Catholica ____PIDO __ AUGUSTINI. FRA__ EJUS AMANT__IUS Posuit _ Alnuinctum Pignus Amoris et Amicit_ NATUS FUIT IN _ FORM AE WENFOR_H IN _IS__NIA Literus institute_s et ibi sanctum SACERDOTIS _ Recepit OBiIT SANCTi AUGUSTiNi JUNI MDCCXXII_ Reequiescat in Pac_</p>	 <p>Ledger (from East)</p>
<p>Carver: In Dorrington Sculp. S<sup>t</sup>. Aug____e</p>	 <p>Southeast Corner</p>
<p>Marker Type: Box Tomb, Cantoned</p>	<p>Motif: I.H.S Cross with Inverted Heart Drop</p>
<p>Description: cantoned coquina box with marble ledger.</p> <p>Material(s): Marble, Coquina</p> <p>Dimensions: 35.5" Wide, 72.5" Deep, 32.5" High (35" High Overall). Ledger: 37" Wide, 74.25" Deep.</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: the only marker with the signature of a local stone carver present in Tolomato Cemetery.</p>	

<p>Marker 85F: (West)</p> <p>W. S.</p>	 <p>West Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gabled</p>	<p>Motif: N/A</p>
<p>Description: gabled marble footstone. West face is inscribed.</p> <p>Material(s): Marble</p> <p>Dimensions: 8.25" Wide, 2" Thick, 8" High at Apex</p> <p>Orientation: West-East</p> <p>Enclosure: N/A</p> <p>Notes: most likely marks the grave of William Stubbs (No. 80), whose tablet was moved sometime after 1976 (according to the Coomes' map of 1976).</p>	

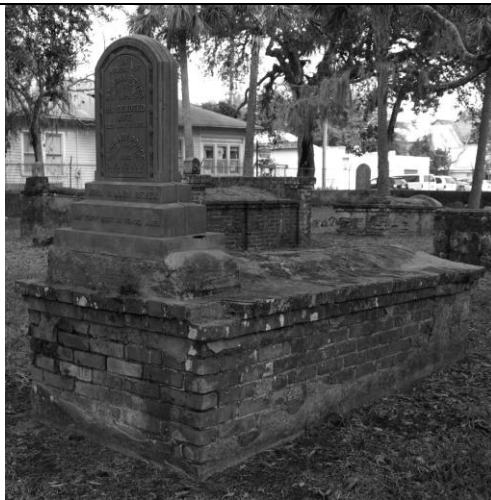
<p>Marker 86: (West)</p> <p>IN MEMORY OF MR. JOHN REYES, DIED OCT. 25, 1875. HIS DEVOTED WIFE, DIED MAY 8, 1876. MRS. MARY PONCE, DIED MAY 10, 1883.</p> <p>(W, Top Tier of Base):  JOHN &amp; MARY REYES.</p> <p>(W, Second Tier Down):  MAY THEY REST IN PEACE. AMEN.</p>	 <p>Tablet (West Face)</p>
<p>Carver: MONUMENTAL BRONZE CO. BRIDGEPORT, CT.</p>	 <p>East Face</p>
<p>Marker Type: Barrel Vault, Segmental-Arched Tablet on Parapet</p>	<p>Motif: "Hand of God" holding cross &amp; floral (acanthus silhouette).</p>
<p>Description: barrel vault with zinc tablet on western parapet (base of which is set in concrete). Lower portion of east face is coated with a thicker layer of stucco than the rest of the structure appears to have been (though much of that has been lost).</p> <p>Material(s): Brick, Zinc, Concrete</p> <p>Dimensions: 48" Wide, 90" Deep</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	

Marker 86: (continued)  
(East)

MARY PONCE.




East Face (Tablet)







Southwest Corner





Northeast Corner


<p>Marker 87: (West)</p> <p>MARY CARMEN. only daughter of Bohl. &amp; Rosalia MICKLER. Died Mar. 16th, 1857. Aged 4 years 7 months and 7 days.</p> <p>Weep not, dear parents cease mourning! On angel's wings I am borne above, where with harp in hand I await your coming. To sing the praises of Jesus we love.</p>	
<p>Carver: H.W. Hitchcock Montg<sup>y</sup>. Ala</p>	<p>East Face</p>
<p>Marker Type: Obelisk</p>	<p>Motif: Cross</p>
<p>Description: obelisk with three-tier base. The upper tiers are marble and the lowest is brick. The west face of the base abuts a rotten stump that (while it was alive) began to push the obelisk east. The east face of the marker abuts a barrel vault.</p> <p>Material(s): Marble, Brick</p> <p>Dimensions: Brick Base: 22" Wide, 21.5" Deep, 5" High; Obelisk: 9.5" Wide (bottom), 6.5" Wide (top), 7" Thick, 58" High; Total Height: 63.5" High</p> <p>Orientation: West-East</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	


<p>Marker 88:</p> <p>(No Inscription)</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>North Face</p>
<p>Marker Type: Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: brick barrel vault with double-corbelled ledge on all faces and forming an arch over the east face. Box was parged and later patched with coarse, sandy concrete. The fractured remnant of a thin marble tablet remains in a socket channel in the west parapet.</p> <p>Material(s): Brick</p> <p>Dimensions: 40.5" Wide, 7' .5" Deep, 28" High (barrel apex), 19" High (ledge), Parapet: 30.75" High (top tier), 23.5" High (mid tier), 20.5" High (bottom tier)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	



<p>Marker 89:</p> <p>IN</p> <p>THE hope of a ble_sed _ lif_</p> <p>HERE Rest the Re____ Of</p> <p>CAPT DANIEL HURLBERT.</p> <p>A native of Weathersfield Connecticut</p> <p>Who died at his residence</p> <p>In the City of S<sup>t</sup>. Augustine</p> <p>On the 23rd of May 1836.</p> <p>Aged Sixty Years.</p> <p>_APT H Emigrated to Florida</p> <p>In the Year 1801</p> <p>And was known and esteemed as</p> <p>_ enterprising and capable Master</p> <p>M__in__ having been engaged as</p> <p>Such for many Years.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>North Face</p>
<p>Marker Type: Box Tomb, Cantoned</p>	<p>Motif: Sun</p>
<p>Description: coquina box with cantoned corners and recessed faces. Box was parged and ledger held in place with a layer of coarse cement, which remains only at the east and west faces (possibly a repair). Ledger and box dip at center, where mortar deterioration is most extensive. This is among the most deteriorated markers remaining.</p> <p>Material(s): Coquina, Marble</p> <p>Dimensions: Box: 36" Wide, 85" Deep, 27" High. Ledger: 38.75" Wide, 76.5" Deep, 2.5" Thick. 30" High Overall.</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	






<p>Marker 90:</p> <p>(No Inscription)</p>	
	<p>East Face</p>  <p>Southwest Corner</p>
<p>Carver: N/A</p>	
<p>Marker Type: Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: brick barrel vault with classical design. Features include classical pilasters with corbelled capitals and recessed faces. The opening for this vault is visible on the northern recess of the east wall; it is enclosed in brick and bordered along the top by rusted ironwork. Deteriorated mortar joints have been repaired with harder cement that has led to spall throughout this structure.</p> <p>Material(s): Brick</p> <p>Dimensions: 9' Wide, 8' 11" Deep, 46" High (parapet), 33" High (barrel apex)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	



<p>Marker 91F:</p> <p>F. T.</p>	 <p>Overhead</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Segmental-Arched</p>	<p>Motif: N/A</p>
<p>Description: partially buried marble footstone, west of No. 90.</p> <p>Material(s): Marble.</p> <p>Dimensions: N/A</p> <p>Orientation: N/A</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	


<p>Marker 92:</p> <p>(No Inscription)</p>	 <p>South Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Base</p>	<p>Motif: N/A</p>
<p>Description: misplaced marble base, possible for a tablet in socket or tablet on parapet.</p> <p>Material(s): Marble</p> <p>Dimensions: N/A</p> <p>Orientation: N/A</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	

<p>Marker 93: (West)</p> <p>ELLEN A. PINKHAM JULY 17, 1854 MAY 28, 1879 son VEROT 1878-1879</p>	 <p>Northeast Corner</p>
<p>Carver: N/A</p>	 <p>West Face (Tablet on Parapet)</p>
<p>Marker Type: Barrel Vault, Segmental-Arched Tablet with Shoulders</p>	<p>Motif: N/A</p>
<p>Description: brick barrel vault with tablet on two-tier western parapet (facing west). There is a continuous double-corbelled ledge that elevates to an arch over the east wall. There is unusual scoring to the stucco at the east wall (could be an attempt to mark the presence of the interior shelving). Cement has been used to patch damaged areas of the east wall. Vault is sunken and has severe cracking along the east and north walls (almost continuous) that is the result of sinking and mortar deterioration.</p> <p>Material(s): Brick, Marble</p> <p>Dimensions: Tablet: 14" Wide, 3" Thick, 12" High (apex); Vault: 41" Wide, 98" Deep, 42" High (east wall).</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: none.</p>	



<p>Marker 94:</p> <p>(No Inscription)</p>	 <p>Northeast Corner</p>
<p>Carver: N/A</p>	 <p>West Face</p>
<p>Marker Type: Barrel Vault</p>	<p>Motif: N/A</p>
<p>Description: brick barrel vault with double-corbellling and two-tier western parapet. Marker is sunken and barrel has begun to separate from the walls of the vault (this will eventually collapse, if left untreated).</p> <p>Material(s): Brick</p> <p>Dimensions: 55" Wide, 95" Deep, 30.5" High (barrel apex), 23.25" High (ledge), Parapet: 25" High (lower), 30" High (upper)</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	


<p>Marker 95: (East)</p> <p>(Top Half Lost)</p> <p>Nov. 7, 1883. Asleep in Jesus, blessed thought.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet on Base</p>	<p>Motif: N/A</p>
<p>Description: fractured marble tablet with brownstone base that is parged with cement.</p> <p>Material(s): Marble, Sandstone</p> <p>Dimensions: Tablet: 10" Wide, 2" Thick, 10.25" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: none.</p>	



<p>Marker 96: (East)</p> <p>PAUL MASTERS BORN MAY 16, 1800 DIED MAY 10, 1883.</p> <p>May he rest in peace. AUGUSTENER MASTERS BORN AUG. 28, 1804 DIED JULY 26, 1881.</p> <p>"He cometh forth like a flower, and is cut down, he fleeth also as a shadow. and continueth not.</p>	 <p>Northeast Corner</p>
<p>Carver: N/A</p>	 <p>East Face (Tablet)</p>
<p>Marker Type: Barrel Vault, Round Tablet on West Parapet</p>	<p>Motif: Rope &amp; Crown, Cross.</p>
<p>Description: wide brick barrel vault with tall arch and western parapet with tablet. Bricks that have fallen from the barrel (into the vault) have left holes in the barrel that were patched by poured concrete.</p> <p>Material(s): Brick, Marble</p> <p>Dimensions: Tablet: 14" Wide, 2" Thick, 22" High; Vault: 48" Wide, 90" Deep</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: None.</p>	


<p>Marker 97: (East)</p> <p>IN MEMORY OF ANTONIO MASTERS BORN SEPT. 30, 1799 DIED AUG. 28, 1862</p> <p>MATILDA WIFE OF ANTONIO MASTERS BORN MAR. 10, 1801 DIED SEPT. 28, 1869</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet on Base, Round</p>	<p>Motif: Dove, Cord &amp; Tassel</p>
<p>Description: round tablet on base with dove motif and cord and tassel edges. Marble base has been patched with concrete.</p> <p>Material(s): Marble</p> <p>Dimensions: Tablet: 14" Wide, 2" Thick, 30" High. Base: 20" Wide, 8" Deep, 7" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: none.</p>	







<p>Marker 98F:</p> <p>L. S.</p>	 <p>West Face</p>
<p>Carver: N/A</p>	 <p>View from West</p>
<p>Marker Type: Tablet, Gothic-Arched</p>	<p>Motif: N/A</p>
<p>Description: displaced gothic-arched marble footstone that is leaning against another tablet.</p> <p>Material(s): Marble</p> <p>Dimensions: 7" Wide, 2" Thick, 13" High</p> <p>Orientation: N/A</p> <p>Enclosure: N/A</p> <p>Notes: none.</p>	


<p>Marker 99: (East)</p> <p>__T. L FRA_K PAPY CO. A. 21ST U.S.G.T.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Segmental-Arched "Civil War Type"</p>	<p>Motif: Shield</p>
<p>Description: badly deteriorated segmental-arched civil-war era tablet. Bas relief inscription (sunken shield with raised lettering) is barely legible.</p> <p>Material(s): Marble</p> <p>Dimensions: 10"Wide, 4"Thick, 24" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: this type was issued to Union veterans after the Civil War (as well as veterans of other American conflicts in the nineteenth century). This is a union tablet, yet curiously Papy's name appears on the confederate monument in the plaza.</p>	



<p>Marker 100:</p> <p>This marble Covers the Grave of Major WILLIAM TRAVERS, Who died on the 31<sup>st</sup>. day of Oct. 1840, Aged 48 years.</p> <p>He was Gentlemen of benevolent heart, and unblemished integrity, and left not an Enemy behind him.</p> <p>His mourning Widow hath placed this Monument. May he rest in peace, Amen.</p>	 <p>North Face</p>
<p>Carver: N/A</p>	 <p>Inscription (from West)</p>
<p>Marker Type: Box Tomb, Cantoned</p>	<p>Motif: Cross</p>
<p>Description: cantoned box tomb with marble ledger and brick box that has been parged. The north face abuts a palm tree; the growth of this tree has caused the box to lean.</p> <p>Material(s): Marble, Brick</p> <p>Dimensions: 38" Wide, 74" Thick, 19.75" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: none.</p>	

<p>Marker 101: (East)</p> <p>In Memory of LEONCIA SOLANA DIED March 18, 1874. Aged 55 Years.</p> <p>Erected by her children</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Gothic-Arched</p>	<p>Motif: N/A</p>
<p>Description: a gothic-arched tablet. Though badly stained, the marble tablet appears to have once had a rosy-gray hue.</p> <p>Material(s): Marble</p> <p>Dimensions: 16.25" Wide, 2" Thick, 37.75" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: none.</p>	



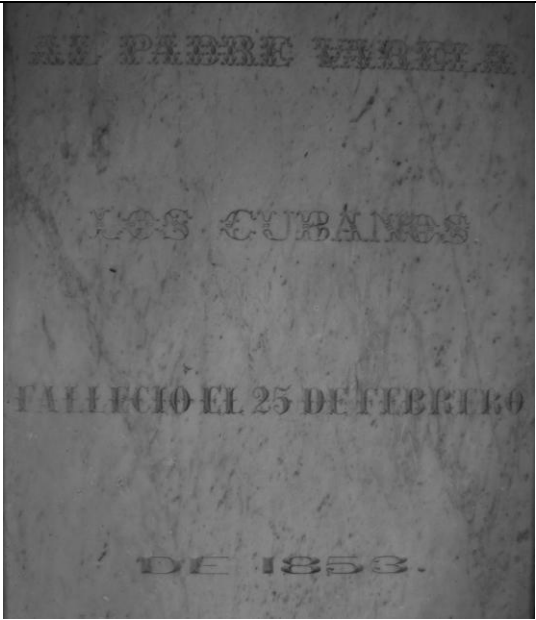
<p>Marker 102: (East)</p> <p>HECTOR ADAMS CO. A. 21ST U.S.C.T.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>View from East</p>
<p>Marker Type: Tablet, Segmental-Arched "Civil War Type"</p>	<p>Motif: Shield</p>
<p>Description: segmental-arched tablet being forced out of ground by roots systems of two palms, one of which has been cut down and rotted through.</p> <p>Material(s): Marble</p> <p>Dimensions: 10" Wide, 4" Thick, 16" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: this marker was only issued to union soldiers of the civil war, but Adams' name also appears on the confederate monument in the plaza.</p>	



<p>Marker 103:</p> <p>(No Inscription)</p>	 <p>View from West</p>
<p>Carver: N/A</p>	 <p>View from Northwest</p>
<p>Marker Type: Unknown</p>	<p>Motif: N/A</p>
<p>Description: a coquina masonry ruin abutting the east wall of cemetery. Appears to have been a box tomb composed of coquina blocks and parged. There appears to be the remnant of a corbelled ledge at the northeast corner, which suggests there may have been a ledger over this tomb. The interior is filled with soil and the east wall abuts a large palm.</p> <p>Material(s): Coquina</p> <p>Dimensions: 38" Wide, 84" Deep, 12" High</p> <p>Orientation: Unknown</p> <p>Enclosure: N/A</p> <p>Notes: none.</p>	

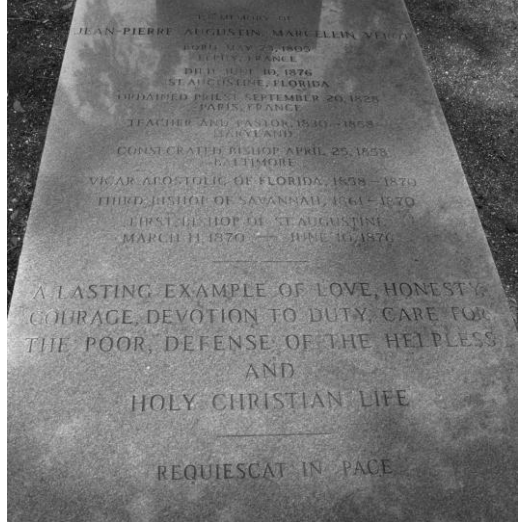

<p>Marker 104: (East)</p> <p>MARY C. WIFE OF STEPHEN J. PACETTI DIED AUG. 14, 1874 AGED 20 YEARS.</p> <p>The rose may fade, the lily die, But flowers immortal bloom on high.</p>	 <p>East Face</p>
<p>Carver: N/A</p>	
<p>Marker Type: Tablet, Ogee-Arched with Cutaway Shoulders</p>	<p>Motif: Cross</p>
<p>Description: marble tablet with elaborate arched tympanum and cutaway edges.</p> <p>Material(s): Marble</p> <p>Dimensions: 14" Wide, 2" Thick, 26.5" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: none.</p>	

<p>Marker 105: (East)</p> <p>SACRED to the memory of Mrs. Mary C. Masters. BORN Dec. 1833 DIED (rest of inscription below grade)</p> <p>Footstone: (West)</p> <p>M. C. _</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Footstone (West Face)</p>
<p>Marker Type: Tablet, Gabled</p>	<p>Motif: I.H.S. Cross</p>
<p>Description: gabled tablet with matching footstone. Tablet leans east. The lower portion of inscription is below grade (severity of lean prevents safe investigation).</p> <p>Material(s): Marble</p> <p>Dimensions: 16.75" Wide, 2" Thick, 25" High</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: none.</p>	



<p>Varela Ledger:</p> <p>AL PADRE VARELA LOS CUBANOS FALLECIO EL 25 DE FEBRERO DE 1853</p>	 <p>View from East</p>
 <p>Motif (Detail)</p>	 <p>Inscription (Detail)</p>
<p>Carver: N/A</p>	<p>Motif: Cross</p>
<p>Marker Type: Ledger</p>	<p>Motif: Cross</p>
<p>Description: ornate marble ledger with rounded edges enclosing a vault in the floor of the Varela chapel. There are four holes near the four corners of the ledger. The detail of the inscription which consists of four different fonts is unparalleled in Tolomato.</p> <p>Material(s): Marble</p> <p>Dimensions: 32.5" Wide, 76.5" Deep, 2" Thick</p> <p>Orientation: East-West</p> <p>Enclosure: N/A</p> <p>Notes: An old photograph reveals that each of the four holes in the ledger once held a metal ring (a handle). They were removed when the ledger was mounted to the chapel wall in the 1970s. Marker No. 60 has the same cross motif.</p>	

<p>Varela Wall Tablet:</p> <p>ESTA CAPILLA FUE ERIGIDA POR LOS CUBANOS EL AÑO 1853. PARA CONSERVAR LAS CENIZAS DEL PADRE VARELA.</p> <p>(accent symbols over 'E' in FUE, and N in AÑO)</p>	 <p>East Face</p>
<p>Carver: N/A</p>	 <p>Motif (Detail)</p>
<p>Marker Type: Tablet, Gabled w/ Raised Shoulders</p>	<p>Motif: Hourglass with Bat Wings</p>
<p>Description: wall-mounted tablet - noticeably different stone from ledger in chapel (slightly whiter with somewhat less veining). The manner of the inscription is also different (probably by a different carver).</p> <p>Material(s): Marble</p> <p>Dimensions: 32.75" Wide, 17.75" High at Raised Corners, 14.75" High at Base of Pediment, 18" High at Peak of Pediment</p> <p>Orientation: East (in east facade of Varela Chapel, south of entry)</p> <p>Enclosure: N/A</p> <p>Notes: this tablet was originally set into the chapel floor at the head (or western terminus) of the ledger stone in Varela's chapel. When Verot's bronze plaque was removed from the chapel wall (ca. 1987) and placed at the foot of his new tomb, this tablet was removed from the chapel floor and placed into the wall where the plaque had been. There was a cavity in the floor under this tablet that was tiled over after this tablet was removed.</p>	

<p>Verot Box Tomb:</p> <p>IN MEMORY OF  JEAN-PIERRE AUGUSTIN MARCELLIN  VEROT  BORN MAY 23, 1805  LEPUY, FRANCE  DIED JUNE 10, 1876  ST. AUGUSTINE, FLORIDA  ORDAINED PRIEST SEPTEMBER 20, 1828  PARIS, FRANCE  TEACHER AND PASTOR, 1830-1858  MARYLAND  CONSECRATED BISHOP APRIL 25, 1858  BALTIMORE  VICAR APOSTOLIC OF FLORIDA, 1858 – 1870  THIRD BISHOP OF SAVANNAH, 1861 – 1870  FIRST BISHOP OF ST. AUGUSTINE  MARCH 11, 1870 - JUNE 10, 1876</p> <p>A LASTING EXAMPLE OF LOVE, HONESTY,  COURAGE, DEVOTION TO DUTY, CARE FOR  THE POOR, DEFENSE OF THE HELPLESS  AND  HOLY CHRISTIAN LIFE</p> <p>REQUIESCAT IN PACE</p>	
<p>Carver: N/A</p>	<p>Inscription (Detail)</p>  <p>View from Northwest</p>
<p>Marker Type: Box Tomb, Cantoned</p>	<p>Motif: N/A</p>
<p>Description: a 3-part grave consisting of bronze plaque, cantoned box tomb, and 2-tier granite podium with bronze bust of Verot. Ledger edges are coarse and unrefined. The granite for the ledger is slightly different in appearance than the rest of the monument.</p> <p>Material(s): Granite</p> <p>Dimensions: Box: 40.25" Wide, 8' Deep, 20.25" High; Plaque (bronze alone): 37.5" Wide, 23.75" Deep/Tall, .5" Thick; Bust: (Podium) 24.25" Wide, 18" Deep, 36" High, (Base) 11.5" Wide, 12" Deep, 6.25" High, (Sculpture) 15.5" Wide, 10.5" Deep (thickest point), 27.75" High</p> <p>Orientation: East-West</p> <p>Notes: This box was erected for Bishop Verot ca. 1987 during a restoration of the Varela chapel and a renovation of the cemetery; this was constructed at the same time as the coquina path. This ledger was added to the Varela chapel ca. 1976 (the same time Varela's ledger was bolted to the chapel wall). The bronze plaque was originally mounted to the chapel wall (where Varela's marble tablet is today) sometime between 1902 and 1945 (according to early photographs). It was removed to this tomb and Varela's tablet placed in the wall in its place.</p>	

Verot Plaque:

REVERENDISSIMI ET ILLUSTRISSIMI AUGUSTINI VEROT  
 STI. AUGUSTINI DIOECESI PRAEPOSITI PRIMI EPISCOPI  
 RELIQUIAE IN HOC SEPULCHRO CONDUNTUR MORTALES,  
 QUI ANNO MDCCCIV ANICIENSI IN GALLIA DIOECESI NATUS  
 QUUM APUD LUTETIAM PARISIORUM IN STI. SULPICII SEMINARIO  
 SCIENTIIS HUMANIS DIVINISQUE RITE FUERIT INSTRUCTUS  
 SACERDOTIO SANCTO A VENERABILI PARISIENSI ANTISTITE DE QUELEN  
 ANNO MDCCCXXVIII AUCTUS EST;  
 ATQUE MOX LAUDATAE STI. SULPITII SOCIETATI ADSCITUS  
 BALTIMORENSEM IN STATIBUS AMERICAЕ FOEDERATIS CIVITATEM  
 PERVENIT ANNO MDCCCXXX.  
 PHILOSOPHICAS ET THEOLOGICAS DISCIPLINAS NECNON MATHEMATICAS  
 ET NATURALES SCIENTIAS DEINDE PLURES PER ANNOS  
 IN SEMINARIO STAE. MARIAE LAUDABILITER EDOCUIT  
 DONEC ANIMARUM CURAM FIDELIUM APUD ELLICOT'S MILLS DEAGENTIUM  
 ANNO MDCCCLII SUSCEPERIT.  
 VICARIATUI APOSTOLICO FLORIDIENSI NUPER CONSTITUTO  
 ANNO MDCCCLVII PROTO-PRAESUL PRAEFUIT,  
 QUO POST ANNOS QUATUOR FUNCTUS MUNERE  
 AD CATHEDRALEM SEDEM SAVANNENSEM EVECTUS EST.  
 SYNODO AUTEM OECUMENICAE VATICANAE DUM ADSTABAT  
 NOVAE FLORIDIENSIS DIOCESEOS JAM TUM ERECTAE  
 ARDUAM ADMINISTRATIONEM SUA SPONTE SIBI EXPETENS  
 STI. AUGUSTINI PRIMUS EPISCOPUS ANNO MDCCCLXX FACTUS EST  
 DIE TANDEM DECIMA JUNII ANNO MDCCCLXXVI,  
 AETATIS VERO SUAE SEPTUAGESIMO SECUNDO,  
 EXANTLATUS LABORIBUS, MERITISQUE REFECTUS,  
 FIDELIBUS MAERENTIBUS CONCIVIBUSQUE,  
 E TERRENIS AD CAELESTIA MIGRAVIT



Bust (from Southeast)



Plaque (from East)

Enclosure: N/A

Notes: Bust sculpted by ted Karam. The plaque was once mounted on the east face of the chapel, where a Varela tablet is today. The ledger originally covered the grave of the Bishop in the Varela Chapel. The exact date for its installation are not known. It is believed to have been sometime in the 20th Century. This tomb was added in the late 1980s.

Plot Enclosure:

5P



East Wall



Northeast Corner



Southwest Corner

Description: coquina masonry wall with thick corbelled ledge, recessed faces, corbelled base, and cantoned corners. There are raised, triangular openings evenly spaced within the recessed spaces (three on east and west walls, and two on north and south walls). Interior walls are smooth. This structure appears to have been patched extensively with cement on nearly every surface. The northwest corner was rebuilt sometime after 1950, when it appeared in a photo with that entire corner missing. The entire structure is sinking (northeast corner is the lowest). Most of the structure appears to have been built from coquina, but there appears to have been brick used in forming the corbelled ledges (though the brick that is visible could have been placed there during repairs).

Plot Dimensions: 10' Wide, 8' Deep

Material(s): Coquina, Brick

Plot Enclosure:

14P



Southeast Corner



Post (Northwest Corner)



Fence Detail (East Span)

Description: this cast-iron fence consists of a continuous circular pattern with fleur-de-lis finials and square corner posts set into a wide coquina coping. Posts appear to be a series of plates that are held together; some have an ornamental acanthus stamp. Fence has been partially collapsed by the growth of a large cedar and small palm at the southwest corner of this plot. Fence appears to have been originally held in place by an iron rod that was planted firmly into the coquina coping (still present at the north and west spans, but no longer functional).

Plot Dimensions: 14' Wide, 10.5' Deep

Material(s): Cast-Iron, Coquina Coping

Plot Enclosure:

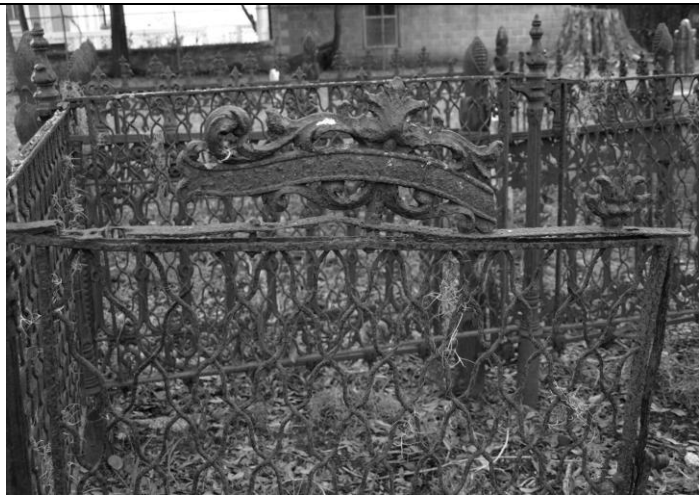
22P



East Span



Gate (from Northwest)



Gate, Detail (from West)

Description: predominantly wrought-iron plot with wrought lace panels. Gate is crowned by an ornamental nameplate in the form of a ribbon, which is too badly rusted to read. Though badly deteriorated, this plot is the most intact iron fence remaining in the cemetery.

Plot Dimensions: 7' Wide, 9' Deep

Material(s): Cast-Iron Posts, Wrought-Iron Fence Panels

Plot Enclosure:

23P



East Span (from Northwest)



Gate (from West)



Southeast Corner

Description: cast-iron plot consists of florid motifs that include blooming rose vines, bead molding, anthemion finials and corn-capital corner posts that is connected by a narrow coquina coping. Gate is set into ground (face-down) east of the east-opening. This gate is the common willow and lamb form and is surmounted by an ornamental ribbon that most likely bears the family name of the plot (the screws that held the plate in place remain). With the exception of the gate, this plot is in good condition.

Plot Dimensions: 9' Wide, 8.5' Deep

Material(s): Cast-Iron, Coquina Coping



Plot Enclosure:

25P



View from Southeast



Southwest Corner



East Span

Description: cast-iron plot consisting of a wavy design with triangular finials. All four corner posts have lost their capitals. The gate remains in place (complete with a latch), but it has lost the ornamental features almost entirely. The entire plot remains generally intact, but severely damaged, presumably by the growth of the neighboring live oak. This plot (fully intact) is present in historical photographs from the late nineteenth century (available at the St. Augustine Historical Society Research Library).

Plot Dimensions: 4' Wide, 7' Deep

Material(s): Cast-Iron

Plot Enclosure:

31P



East Span & Archway



Northeast Cornerpost & North Span



Northwest Corner

Description: cast-iron plot consisting of florid motifs that include blooming rose vines, bead molding, anthemion finials, corn-capital corner posts that is connected by a narrow brick coping, and an ornate woodland-themed archway at the east opening. This fence has sustained extensive fractures. A tree has grown around the southwest corner post, which is also exerting force against the rest of the plot.

Plot Dimensions: 8' Wide, 8' Deep

Material(s): Cast-Iron, Brick Coping

Plot Enclosure:

59P



East Span



Fractured Ornament (North Span)



View from Southeast

Description: severely-damaged iron plot fence with few-remaining decorative elements, though it possesses the same decorated bead-molding as several other plots in Tolomato.

Plot Dimensions: 4' Wide, 6' Deep

Material(s): Cast-Iron

Plot Enclosure:

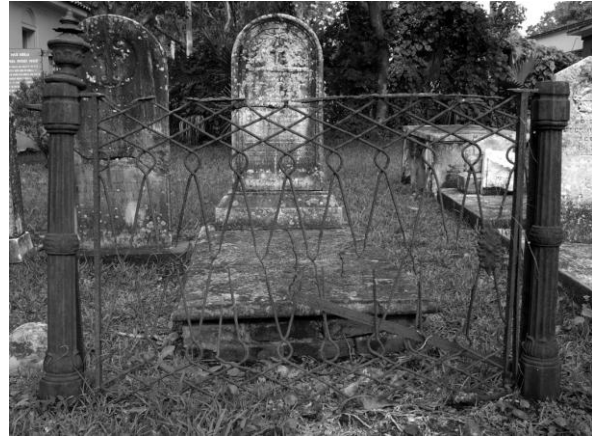
67P



Full Plot (from Southeast)



Ornamental Clamp (East Span)



East Span

Description: iron plot fence consisting of cast-iron corner posts and wrought-iron fence panels with ornamental, cast-iron acanthus clamps. Only three posts, one panel, and one clamp for this large plot remain. The southern post of the remaining panel appears to have been a gate post (evident by the drop joint). A matching gate was uncovered by a fallen tree northwest of Vault No. 56.

Plot Dimensions: 13' Wide, 8' Deep

Material(s): Cast-Iron Posts & Clamps, Wrought-Iron Fence Panels

Plot Enclosure:

71P



South Span



Northwest Cornerpost (Detail)



Northwest Corner

Description: cast-iron plot consisting of florid motifs that include blooming rose vines, bead molding, anthemion finials, and quatreform corner posts with tall gothic spires; posts are connected by a thick concrete coping. The south opening has the remains of what would have been a woodland-themed archway, like that of No. 31P. According to early photographs, this was still intact in 1950. The west span of this fence has become detached and leans against the obelisk; the north span is only partially present.

Plot Dimensions: 8' Wide, 6' Deep

Material(s): Cast-Iron, Concrete Coping

Plot Enclosure:

72P



South Span (from Southeast)



North Span



East Span

Description: cast-iron plot consisting of florid motifs that include blooming rose vines, bead molding, anthemion finials, and quatreform corner posts with tall gothic spires; posts are connected by a thick concrete coping. There is a southern entry (though markers face east). The entire north span (coping and fence) is missing. This plot appears intact and with a gate in a sketch of the Varela Chapel by H.S. Wyllie (available at the St. Augustine Historical Society Research Library).

Plot Dimensions: 9' Wide, 13' Deep

Material(s): Cast-Iron, Concrete Coping

Plot Enclosure:

77P



East Span



Southeast Corner



Southwest Corner

Description: shallow coquina wall with cantoned corners and recessed exterior walls that are each divided by a central pilaster. Eastern entry. Northeast corner of wall has collapsed. Southeast corner bears the iron remnant of some lost architectural feature. In an early 20<sup>th</sup>-century postcard bearing the image of Tolomato, there is an iron ball mounted at this corner. There is a single, continuous corbelled ledge along the top and bottom of each wall.

Plot Dimensions: 8' Wide, 10' Deep

Material(s): Coquina

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